THE LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS

BALLARD COLLECTION
OF
ORIENTAL RUGS

2

468
2332

ORIENTAL RUGS

JAMES FRANKLIN BALLARD

CATALOGUE

OF

ORIENTAL RUGS

IN THE COLLECTION OF

JAMES F. BALLARD

MCMXXIV

NK2808
.B27
fol

PREPARED *and arranged at* THE JOHN HERRON ART INSTITUTE, *Indianapolis, Indiana, by Director* J. ARTHUR MACLEAN *and* DOROTHY BLAIR *during August and September prior to the* SPECIAL EXHIBITION *of* ORIENTAL RUGS *held at the* INSTITUTE *in October, November and December, nineteen hundred and twenty-four.*

PUBLISHED OCTOBER FIRST *in an edition of two thousand and five hundred copies, of which* ONE HUNDRED *copies only have been autographed by* JAMES FRANKLIN BALLARD *the owner of the rugs and publisher of this catalogue.*

THE COVER DESIGN *is a line drawing of the border of a* GHIORDES *prayer rug of the Seventeenth Century.*

Copyrighted [1924] by JAMES FRANKLIN BALLARD.

24-23925

OCT -6 '24 ©CLA808216

No 1

FOREWORD

On May 22, 1922, the writer presented to the Metropolitan Museum of Art in New York one hundred and twenty-nine rugs from his collection, this number being required, with what they had, to make their collection the most notable and comprehensive one contained in any museum in the world. The present collection, which is represented by this catalogue, contains few Persian pieces but it is representative of some of the choicest examples of Asia Minor rugs to be found, and a few Indian, Caucasian, Chinese (including one rug from the Emperor's Palace), and other miscellaneous rugs of rare quality, being the best possible examples of their kind. They have been largely acquired from other collections and antiquarians and represent over 350,000 miles of travel over various parts of the world. Only the best and rarest examples have been selected, and it is doubtful if another collection could again be assembled, for there are practically no more to be had. The rugs in this exhibition are fascinatingly beautiful.

The inspiration of the weavers who conceived the glorious designs and peerless colors of these matchless rugs has left a great tribute to the world. There is a ravishing loveliness which comes over them every time I see them, and it seems to me sometimes that the spirits of these departed weavers are hovering over me when I am looking at them, striving to direct my attention to their ever-changing hues, and entreating me to comprehend and appreciate their exquisite beauty. There is a fascinating charm which comes upon me each time I see them, which takes possession of my soul, and the grandeur and subtle magnificence of them passes belief. There is an exquisite daintiness in the grace of the motif and the combination of the colors that places them in the highest rank of art. There is a standard of dignity and elegance, grace and beauty, woven into these old rugs which surpasses any design and color combination in any other branch of art. Some of these old motifs are unequaled in beauty of design. These old weavers understood the charm of surprise and contrast. The Persian and Indian weavers were masters of curves, symmetry, and rhythm. The Turks were masters in color and produced tones and shades of intoxicating beauty, and in some of these old examples we find designs and colors that move the tenderest emotions in one's soul. The wonderful haze which overspreads them gradually fades away into a beautiful mist which vanishes again into airy nothingness—a mere suggestion of something so subtle it leaves one as in a dream.

In the whole realm of objects assembled by the collector, the most interesting things that could be formed into a collection, in my opinion, are: Early Oriental Rugs, Tapestries, Velvets, Brocades, Chinese Porcelains, Old Paintings and Books—early Oriental rugs, of the various types, heading the list;

first, because of the extreme beauty of the colors and designs; second, because of their symbolic importance; and third, on account of their historical and religious significance, all of which makes a most fascinating and interesting study.

These symbols and designs carry us back to past ages. They are full of love, passion, sentiment, religion, mysticism, tragedy, and tribal tradition. What sacrifice could one not afford, to possess one of these beautiful pieces which have passed down through four or five centuries, the beloved possession of perhaps twenty-five owners, each of whom believed it to be his forever, each design and symbol in it having a meaning of its own? Some of these rugs have passed through war, riot, bloodshed—mute witnesses of robbery, pillage, and murder. They have made pilgrimages over the hot sands of deserts, on the backs of camels, crossed oceans, and finally found a peaceful haven where they may remain another half century, to be reverently loved and admired, then to come into another period of unrest and warfare, and through that into still another ownership. Almost all really old rugs have passed through this experience.

There is no expression in any line of art that suggests greater dignity of design, a more subdued harmony, blending soft seasoned color schemes, conveying the impression of warmth and magnificence, than is woven in these fascinating examples.

It is to be hoped that the rugs illustrated in this volume may always have the tender, loving care and the appreciation they so well deserve, as they are entitled to a peaceful and reverential future to the end of their existence.

St. Louis, October 1, 1924.

James F. Ballard

CONTENTS

	PAGE
FOREWORD	v
INTRODUCTION	ix
CATALOGUE	3
PERSIA	3-18
INDO-PERSIAN	18-23
ASIA-MINOR	23-165
Ghiordes	23
Koula	55
Bergama	83
Ladik	97
Oushak	120
Miscellaneous	147
CAUCASIA	165-172
CHINA	172-180
MISCELLANEOUS	180-193
BIBLIOGRAPHY	195-202
INDEX	203-206

Indian Rug of the Sixteenth Century *No. 11*

INTRODUCTION

The enigma of the Oriental rug is the joy of both the layman and the student. Rugs of the Orient have long been favorites in the furnishing of Occidental homes, and, furthermore, Occidental rugs have incorporated many Oriental designs. Such is the vogue for the patterns of the Far and the Near East that a greater knowledge and appreciation of the best types of Oriental rugs should be more widely experienced. Many European and American rugs and carpets show some Oriental influence, not only in the design but in the color as well. Even the actual technique of the Oriental knot has been imitated in machine-made floor coverings, with a pile made up of innumerable threads pressed closely together and standing on end. The application of Oriental design to Occidental carpets is sometimes amusing, although as a rule it is fairly well done. But in Oriental rugs even the simplest invariably presents an artistic ensemble. We appreciate them aside from their utilitarian significance. We idealize them. We raise them to a more royal state—that is, into the field of art.

Catalogues of rugs too often initiate strange or fanciful terms, or recopy terms and perpetuate them, even though they may be quite foreign to the motifs. Our speculations, and our criticisms, are largely confined to this group of one hundred and six rugs. And in this connection we have merely presented a basis for further research. The classifications are obvious. First comes Persia because of its ancient priority; then India, with its close affiliation and relation to the best in Persia; Asia Minor, with its various important rug centres, such as Ghiordes, Koula, Bergama, Ladik, and Oushak; next the Caucasus, largely because it follows in territorial sequence; China next to last, which, although the most ancient of all, produced rugs for our consideration only in modern times; and finally a miscellaneous group, which includes the Central Asian rugs that might well have a classification of their own. These divisions are based upon the attributions of the owner, and include both provenance and date. A description consistently followed throughout the catalogue makes it possible to visualize the rugs and serves as a record for the future. It is sometimes difficult in reading catalogues and books to completely visualize a rug, as only outstanding or extraordinary features have been considered. In this catalogue the descriptions bring out first the color and design of the field, then the color and design of the main borders, and finally the color and design of the subsidiary inner and outer borders. By the field is meant that portion of the rug enclosed within the borders. This may be a single decorated area, or it may include the representation of a prayer niche, or mihrab, with a decorated spandrel above it, and one or two rectangular panels, the first always above the niche and spandrel, and the second, when it occurs, below the niche.

The main border sometimes appears alone with only narrow flanking stripes, or lines, but is more often guarded by subsidiary stripes termed inner and outer borders. Extra stripes of narrow width sometimes occur either surrounding the field or forming a margin about the rug. Guard stripes are narrow borders, generally decorated, which in almost every case flank the outer and inner borders. Guard lines are made up of single or double rows of knots.

Colors have been described in simple terms. Imaginative terms and trade names have been avoided, and even the names of tints and shades have received very little consideration because of the confusion arising from their use. Color descriptions have been kept within the range of red, orange, yellow, green, blue, violet, and purple. Brown, white, and black have been noted, and occasionally "rose" and "taupe." In the study of this color range it was found that orange is rarely used, and that green, in its full intensity, is infrequently used, and only in small areas. A brownish color universally appears, although it may originally have been a different color which has finally changed and now ranges from very light to dark brown. It is, in fact, exceedingly difficult to assign accurate names to dark areas, for often what seems to be pure black in some portion of the rug, takes on, when worn to the warp, a warm brown or violet cast. This color is fugitive and has often entirely disintegrated the yarn. The surface colors of the rug have been used in the descriptions but are in many cases remote from the original hue or tone, because of the surface fading which has taken place. Immediately below the surface the pile may be many tones brighter than the surface, but no inkling of this is obtained without separating the knots for a close examination. The Persian silk rug, No. 1, is the most amazing example of this condition. The uniform surface grey reveals upon inspection a deep yellow or blue, and the back of the rug presents an aspect quite different from that of the pile because of the purity of the color registration. It is obvious that to the weavers of these rugs complementary harmony was of little interest but that analogous harmony must have been held in esteem. The only triadic harmony favored is red, yellow, and blue. With the exception of the Chinese group dominant harmony, that is, harmony within a single color, is never a part of the decoration. In only one group of rugs, the Ghiordes, is white found in sufficient quantity to modify the general character of the color scheme, bringing it well above middle value.

There are a few motifs in Oriental rugs which are repeated in some form or another over and over again. The lanceolate leaf, the palmette, and the rosettes not only appear after the fashion of the famous Herati pattern, but are often modified to such an extent that only those who have seen many rugs are able to trace the resemblance. The pomegranate is another form which is repeated in devious ways. It would seem that the tulip has been confounded with it, and probably as good an example of this as any is the so-called "tulip"

pattern in the panels of Ladik rugs. Not only does this "tulip" pattern consistently follow the form of the pomegranate and the bilateral growth of its leaves, but it is repeated in many other rugs in convincing form. In the Ladik rugs it often appears as a perfect cross section of the fruit. The palmette is also a common form. Among the flower forms are the lily, the pink, the carnation, and the lotus, besides small ones of unknown species. Among geometric forms we find the octagon, the lozenge, the reciprocal trefoil, the tile and cartouche, and many of the plane forms. Among the natural forms are the ewer, the vase, and the mosque-lamp. Naturalistic forms as the basis of design have not been used in these Near Eastern rugs except in those of Persia and India. Flower forms are used, but invariably much conventionalized or entirely modified. Animal forms and figures are seen only in comparatively few instances. In the main, the ornament is geometric and has for a basis either floral or plant forms, arranged in a bisymmetrical manner. Accidental and purposeful differences occur so persistently, however, that one recognizes irregularity in design as a universal characteristic. Variety is a dominant feature. When a repeat pattern is used it is as often moved over and repeated, as it is turned over and repeated. A pattern repeated in a different color scheme, or a color scheme repeated with a change of design, is a common practice. Pairs of guard lines, which one would expect to find in the same color, are frequently in different colors. Rarely does a repeat pattern continue unbroken throughout the rug; or a repeated color scheme remain absolutely uninterrupted. A design used as a running pattern changes to an angularized pattern in the same rug, or is made to fit rectangular units or other geometric forms. The ends of the rugs are favorite places for a change of color or design for variety's sake.

The surprising variance in the number of knots per square inch in the same rug is realized when many sections are measured and counted. Sometimes six or eight counts in different parts of the rug may be taken with no two alike, and as wide a difference as one hundred, but more often only thirty or forty, variants to the square inch may be found. This is due to various causes, not the least of which is the fact that several individuals may have woven portions of the same rug; or to a lack of adherence to a uniform tension throughout the rug; or even to a lack of skill, portions of some rugs having undoubtedly been executed by children, or by unskilled weavers.

In the Nearer Orient where the mosque and the mihrab play such an important part we easily associate with the rug one of its happiest environments. It has often been called a mosaic in yarn, and the term applies when one thinks of the beautiful tiles in the mosques, the beautiful porcelain and pottery of the mihrabs and the arabesques and geometric patterns in the stucco of the domes, inside and out. One senses a consistent plan in them due to the weaver's feeling for his environment. And not only are they like beautiful mosaics in color and

design, but the technique of the knot and the texture of the wool also reflect the light as from a bright mosaic. To be surrounded by a group of Oriental rugs is to feel the presence of the East and the mystery of the mosque, the tent, the palace, the secret inner rooms, and the fascinating intrigue of Eastern lore and life of years gone by.

One who seeks the beautiful concurrently with everyday interests grows young as years increase and he not only acquires material things, which are physical assets, but he adds something to his character and personality. A collector of rugs has many hours of interested research, many miles of far-away travel, and a great pleasure in the quest. There is an exhilaration in the actual acquisition of each rug. The American market sometimes furnishes rugs for the fastidious collector but Europe also must be visited and searched and one must also seek them in the places of their origin. Thousands of miles have been covered to assemble this collection. The quest was a pleasant game, fully appreciated by him who experienced it. It meant not only choosing this rug or that rug as it presented itself but also acquiring only those rugs in which he was particularly interested. Thus has been assembled a collection representing an individual taste. He knows each one by name, he knows their whims, their peculiarities, and all their good points. He knows the best light for this one, or for that one, and just how they should be shown. By a perusal of the rugs one may ascertain the personality of the collector. No one can put enthusiasm, concentration, and the joy of effort into the assembling of any material matter without its being stamped with his personality. He who loves them well, finds great pleasure in sharing them with others so that they may also feel the exhilaration which the beauty of the rugs imparts. This brings him in touch with kindred spirits. He helps to make the world akin and the world is indebted to his generosity.

These rugs appeal to us because of that element of mystery which is always associated with the fine things of whose actual history we know too little. They represent quality, whether the possession of a layman, or the prerequisite of a religious devotee, whether the possession of the nomad king of the desert, or of the crown prince within the city walls. Of highly utilitarian importance, not one whit of which has been forsworn by their artistic excellence, they record a past more permanently than brick and mortar. And the best of them will remain as a record worthy of emulation by all peoples of the world. These rugs may have graced the finest marble floors or a hovel's trodden clay, or may have served to embellish ceiling, wall, or door. These rugs have played an even rôle for home, for church, for court, and now they come into their own, revered as the cherished treasures of their owner.

CATALOGUE

There are one hundred and six rugs herein described and illustrated. Each one has been measured vertically and horizontally through the centre, and the knots have been counted vertically and horizontally in at least six places in both directions, twice at each end and twice in the centre; the minimum and maximum counts have been given in each instance.

CATALOGUE

THE PERSIAN GROUP

Under this classification would fall the earliest Oriental rugs now in existence, and in this group of nine rugs certain characteristics prevail which are applicable to most Persian rugs. As a rule all motifs are integral parts of the pattern, with detached forms rarely used. The lanceolate leaf, palmette, and rosette motifs are used both in the field and in the border. When used in the border the lanceolate leaves embrace the palmette which, as a unit, is alternated with a rosette. A single border, flanked with two guard stripes, forms a frame for these rugs. No highly conventionalized motifs or archaic forms appear. Rose-red is universally used, and dark blue is always present. The Sehna knot is the prevailing technique, but the Ghiordes knot is sometimes used, as are also other methods, such as the Soumak weaving used in the horse trapping, item No. 2 of this catalogue.

SILK RUG OF THE EIGHTEENTH CENTURY.

[PERSIA] No. 1

Ghiordes knot, 325-375 to sq. in.: 25 vert.; 13-15 hor. [4 ft. 8 in. by 4 ft. 6 in.]

In the centre of the field is a lozenge enclosed in red scrolls outlined in white, and white scrolls, outlined in red and blue. The ground is dark blue and on it is a concentric lozenge with a yellow ground, decorated with a central rosette, two palmettes, and floral arabesques in two tones of red, yellow, two tones of blue, and white. Outside the lozenge is a series of large scrolls enclosing red, blue, and white grounds on which are leaf, flower, and stem motifs, and two palmettes. The rest of the field is decorated with floral sprays on a yellow ground. ¶ The main border is decorated with a small, modified palmette in yellow, two tones of blue and white, guarded by four modified lanceolate leaves in white, alternating with a rosette and four white leaves, enclosed within a blue line which conforms to the outline of a cartouche. ¶ The inner border has a light blue ground and is decorated with a flower and vine motif in red, yellow, dark blue, and violet. It is flanked by two red guard lines, with minute squares in yellow and blue on the outer edge. ¶ The outer border is the same as the inner border. Surrounding it is a narrow border with a conventionalized running vine in red, yellow, light blue, and white, on a dark blue ground. At its outer edge is a plain yellow stripe. ¶ The warp extends at each end in a long silk fringe.

Ballard Collection, No. 4.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Persian Silk Rug of the Eighteenth Century No. I

HORSE TRAPPING OF THE SIXTEENTH CENTURY.

[PERSIA] No. 2

Soumak weaving, 14 warp threads to the lineal inch. [*6 ft. 2 in. by 5 ft. 2 in.*]

The entire surface of this horse trapping is made up of many parallel stripes decorated with floral motifs in varying color combinations. A wide stripe alternates with a narrow stripe. Each of the narrow stripes has a zigzag vine-like pattern with an intermediate flower form. The wide stripes have two independent designs. One is made up of a conventionalized tree-like form with leaf and flower motifs in red, yellow, green, and two tones of blue, separated by two truncated triangular forms, also made up of leaf and flower motifs. This design appears on a natural colored ground, a yellow ground, or a dark blue ground. The second design is an S chain pattern on a red or on a light blue ground, embellished with flower, leaf, and rosette motifs. When the pattern appears on the red ground the chain is dark blue broken in the centre by a green leaf; when it appears on the blue ground the chain is red. Two guard lines flank each stripe. They occur in varying combinations of red, yellow, two tones of blue, and white. Around the outer edge is a border decorated with the S chain pattern and flanked with the narrow stripe used in the field. ¶ The technique of this trapping is different from that of the usual rugs and carpets of Persia, which are made by knotting many threads of short lengths to form a pile. In this case long continuous threads are interlooped on the warp in the technique of Soumak weaving.

Ballard Collection, No. 5.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KHORASSAN RUG OF THE EIGHTEENTH CENTURY.

[PERSIA] No. 3

Sehna knot, 45-70 to the sq. in.: 9-10 vert.; 5-7 hor. [*6 ft. 5 in. by 4 ft. 3 in.*]

The field is decorated with a large yellow and red fruit-like motif, the elongated stems of which cross at right angles, forming a trellis-like effect, on which are other flower forms and leaves. Rosettes in red, yellow, and light blue, in varying combinations, are regularly spaced on the stalks, together with smaller leaves and flowers, introducing white. The effect is that of an allover pattern, on a dark blue ground. ¶ The main border is decorated with an undulating blue vine and leaf motif inter-related with a yellow line connected with a rosette and a palmette form, outlined in blue, alternately placed in the undulations of the vine. The ground is red. ¶ The inner border is decorated with a wavy blue line spotted at regular intervals with red. In the undulations is an indefinite flower form in red and yellow. This border has a white ground and

Persian Horse Trapping of the Sixteenth Century *No. 2*

Khorassan Rug of the Eighteenth Century *No. 3*

is flanked with red, yellow, and blue guard lines. ¶The outer border is identical with the inner border. ¶There is a short fringe of warp extending beyond the pile at each end. Ballard Collection, No. 8.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BAKSHI RUG OF THE EIGHTEENTH CENTURY. [PERSIA] No. 4

Ghiordes knot, 54-60 to the sq. in.: 9-10 vert.; 6 hor. [*9 ft. 9 in. by 4 ft.*]

The field is red, decorated with three lozenge medallions: a blue one in the centre and a white one at each end. They have angulated outlines defined by brown, yellow, and red lines, and are decorated with radiating conventionalized flower forms and palmettes in two tones of red, yellow, green, blue, and violet. Four pear-shaped motifs, with attached flowers, are placed about each lozenge in such a way that, with the lozenge, they form the general outline of a square. The two at each end, nearest the centre, are in dark blue and the rest in violet. ¶The main border is decorated with rosettes enclosed by large leaves with serrated edges and heavy mid-ribs which join and form, with their stems, an undulating pattern. The ground is white and the color scheme is red, yellow, green, blue, and violet, with no apparent regularity in the repeat of the color. ¶The inner border is composed of small panels arranged obliquely and decorated with a tree or flower motif. The panels are two tones of red, yellow, green, two tones of blue, and violet, separated by a line of red, brown, and white knots, and guarded by similar lines made up of red and white knots flanked with brown. ¶The outer border is the same. On the inside edge of the outer border is an extra stripe, the ground of which is dark blue decorated with what seems to be a running vine motif, in two tones of red, yellow, green, blue, violet, and white. Around the outer edge of the rug is a stripe made up of short oblique lines of blue and violet, changing to blue and white opposite the centre of the rug. ¶The rug is loosely woven and has a long pile. A fringe of warp threads extends beyond the pile. Ballard Collection, No. 9.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

SHIRAZ PRAYER RUG OF THE SEVENTEENTH CENTURY. [PERSIA] No. 5

Ghiordes knot, 132-180 to sq. in.: 12-15 vert.; 11-12 hor. [*5 ft. 1 in. by 3 ft. 3 in.*]

The dark blue field of the niche is pointed at each end and outlined with red, yellow, and brown lines. In the middle of the rug is a circular medallion in

Bakshi Rug of the Eighteenth Century
No. 4

Shiraz Rug of the Seventeenth Century *No. 5*

yellow with indented outline in red and blue. In the centre of the medallion is a geometric motif in blue, yellow, purple, and white, surrounded by four cloud bands. Half of each cloud band is red and the other half blue. Small floral forms fill the spaces between the main parts of the design, and from the four sides of the medallion project hook motifs in red outlined in blue. Over the field is a highly conventionalized tree motif in yellow, outlined in red, with white flowers and blue leaves. This tree-like form terminates at the top in a lozenge with a white ground enclosing a four-pointed tile form outlined in blue and red and decorated with four so-called scorpion motifs in yellow and blue, on a violet ground. Pendent from each shoulder of the arches is a conventionalized tree motif in red, blue, and yellow. The corners of the field, which are spandrel areas, are red, decorated with arabesques in yellow, blue, and white. The red ground of these spandrels extends down the sides of the field in a narrow stripe. ¶ The main border is decorated with alternating highly conventionalized floral forms in red, yellow, green, blue, and violet, on a white ground. Straight stems in red connect the alternating motifs. ¶ The inner border is light blue, decorated with a reverse curve motif in brown, outlined in red, embellished in the centre with a quatrefoil in red. The guard lines are brown. A yellow line completely surrounds the field. ¶ The outer border has the same design as the inner border, with blue flowers on a yellow ground. At each end is a silk web and fringe. Ballard Collection, No. 10.

Illustrated: *An Exhibition of Oriental Rugs, Carnegie Institute, 1923.*

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

HERAT RUG OF THE EIGHTEENTH CENTURY.

[PERSIA] No. 6

Sehna knot, 108 to the sq. in.: 12 vert.; 9 hor. *[9 ft. 4 in. by 5 ft.]*

The orange-red field is completely covered with an inter-related allover pattern made up of palmettes in red, yellow, and two tones of blue; a twelve-petaled flower, which may be the lotus, in red, yellow, and blue; a lanceolate leaf with a heavy mid-rib of yellow, blue on one side of the rib and dark red on the other; and many rosettes and small flower forms. The main unit of the design is an inconspicuous lozenge formed by light blue lines, from which radiate four palmettes in dark blue, red, yellow, and light blue, connected, by a continuation of the light blue lines, with a rosette in red and white. Flanking the lozenge are four lanceolate leaves. This design is repeated down the centre of the rug, on its vertical axis. The same unit is placed at the ends

Herat Rug of the Eighteenth Century *No. 6*

of the repeats on the horizontal axes of the rug in such a way that the entire design has a diagonal effect. ¶The main border is decorated with a floral reverse curve motif joined with rosettes, on a dark blue ground. The stem of the curve is green, outlined in red. The flowers are four-petaled, in white, outlined in red, and the rosettes are in two tones of red, outlined in yellow, with green and red centres. ¶The inner and outer borders are light yellow, decorated with a chain pattern made up of an elongated reverse curve, in brown, broken in the centre with a blue flower and connected at the terminals by a red flower. Both borders are guarded by red, blue, and yellow guard lines. ¶There is a short warp fringe at the ends of the rug. Ballard Collection, No. 11.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

JUSHAGAN RUG OF THE EIGHTEENTH CENTURY.

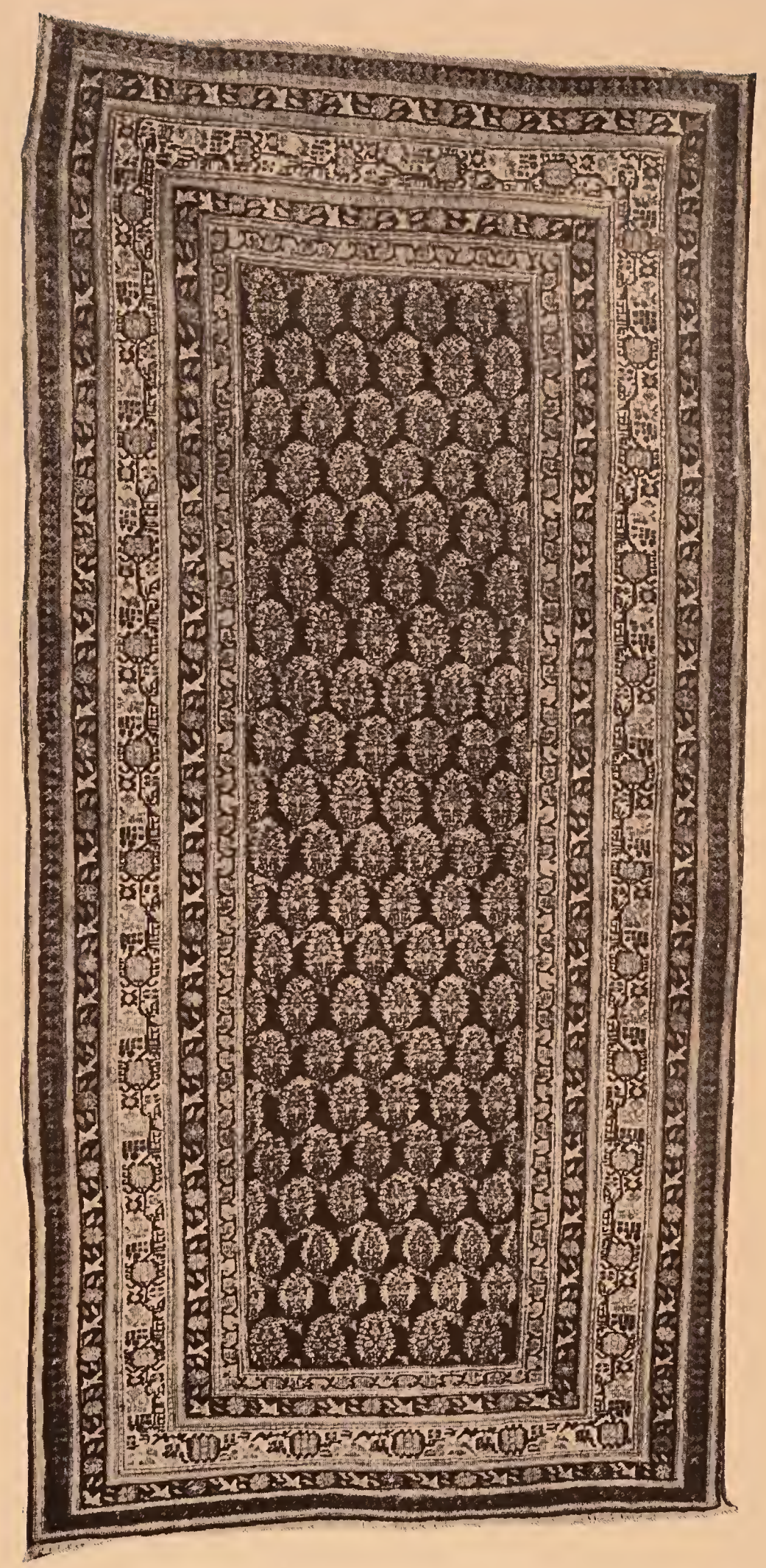
[PERSIA] No. 7

Sehna knot, 72-88 to the sq. in.: 9-11 vert.; 8 hor. [*12 ft. 9 in. by 6 ft. 8 in.*]

The rose-red field is completely covered with an elaborate interrelated design of rosettes, arabesques, palmettes, and traceries sustaining small flower forms. Dark blue and yellow predominate on the red field but an even disposition of white modifies the color and gives charm and sparkle to the design. On the vertical axis of the rug continuous dark blue arabesque-like lines form lozenges and cartouches, which are crossed horizontally by pairs of yellow lines in wide scallops forming ovals. A row of somewhat prominent rosettes is placed at right and left of the centre. The outer petals are in two tones of blue, partly outlined in yellow, with the inner area in white, outlined in red, and the centre in rose, yellow, and blue. ¶The main border is decorated with a rosette flanked with conventionalized lanceolate leaves placed diagonally, thus forming, with their stems, the effect of a running vine. The rosettes alternate in blue and rose, and the lanceolate leaves are yellow, outlined in red, with a heavy midrib of red, outlined with dark blue. The ground of the border is dark blue. ¶The inner border is decorated with a pointed flower motif in two tones of red with heavy blue stems, alternating with the same motif, reversed, in green and red. The ground of the border is white, and the flanking lines are brown. ¶The outer border is the same as the inner border. Ballard Collection, No. 13.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Jushagan Rug of the Eighteenth Century *No. 7*



Saraband Rug of the Eighteenth Century *No. 8*

SARABAND RUG OF THE EIGHTEENTH CENTURY. [PERSIA] No. 8

Sehna knot, 100-143 to sq. in.: 10-13 vert.; 10-11 hor. [*6 ft. 4 in. by 3 ft.*]

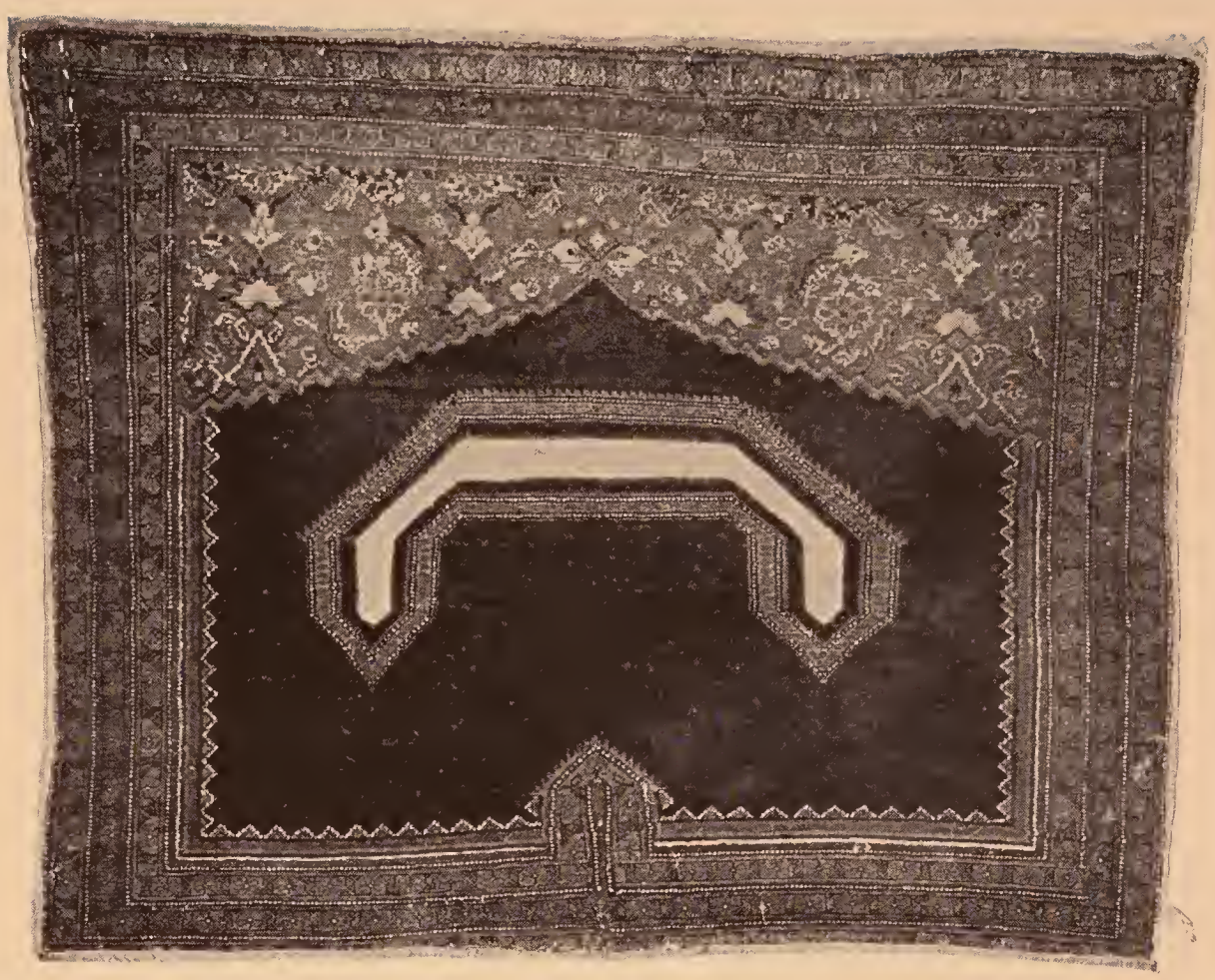
The field is decorated all over with rows of detached pear-shaped forms, with the stems of every other row turning in opposite directions. The outline of the motif is notched and the centre has a multi-colored effect produced by the use of two tones of red, yellow, two tones of blue, and brown. The stems are red outlined in green, against the dark blue of the field. ¶ The main border has an old ivory ground decorated with an undulating vine-like pattern in dark blue, broken by solid areas of rose-red, outlined in blue, probably a conventionalized flower or fruit form. In the undulations is a rather indefinite conventionalized flower form in red, brown, and blue. The border is flanked with narrow guard stripes regularly spotted with red and creamy white, which in turn are flanked by brown lines. Red and yellow guard lines are added on each side. ¶ The inner border is decorated with an angular zigzag flower and leaf design, on a dark blue ground. The color sequence of the flowers is red, blue, and green; and the leaves are red outlined in creamy white, with two smaller leaves in red and green. The guard lines are red. On the inside of this border, and of equal width, is an extra stripe which is decorated with a curled, running vine motif in blue, with the turns of the vine filled with independent red, blue, and green flower forms. It is flanked with narrow guard stripes made up of red and creamy white spots. These stripes are flanked with brown lines. ¶ The outer border is identical in both design and color scheme with the inner border. Surrounding the entire rug is a reciprocal trefoil pattern in two tones of blue, outlined in red. ¶ At the extreme edge is a single narrow guard stripe of yellow, flanked with red. Ballard Collection, No. 14.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

FERAGHAN SADDLE COVER OF THE EIGHTEENTH CENTURY. [PERSIA] No. 9

Ghiordes knot, 121-132 to sq. in.: 11 vert.; 11-12 hor. [*3 ft. 8 in. by 2 ft. 10 in.*]

This small rug-like saddle cloth has a dark blue field in the form of a niche with spandrel areas above. On the dark blue ground of the niche is an arched area with a border composed of a yellow stripe, decorated with red spots, and blue, red, white, and yellow guard lines. On the upper edge is a yellow picot, and through the centre of the arched area runs a plain band of warp and weft



Feraghan Saddle Cover of the Eighteenth Century *No. 9*

threads devoid of knots. When the cloth is put in use this plain area is cut away to permit the cloth to fit over the saddle. ¶The spandrel above the blue niche has a red-orange ground, decorated with small palmettes, rosettes, lanceolate leaves, and floral forms in red, yellow, two tones of green, blue, black, and white. ¶The field is enclosed by three narrow stripes. The middle stripe has a blue ground on which are red flower forms and blue leaves, connected by an indistinct black line and arranged alternately in counterchanged order. ¶The inner and outer stripes have the same design on a yellow ground. There are guard lines of red and white flanked with black. Ballard Collection, No. 97.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE INDO-PERSIAN GROUP

Indo-Persian is the name given to a group of rugs probably made in India but manifesting a Persian influence in design and color. The four rugs of this group, though Persian in motif, show a realism and a delicate flow of line not so prominently characteristic of their Persian prototypes. General characteristics are free interlacing scroll lines supporting palmettes, cloud bands, and floral forms; the rare use of detached motifs; prevalence of a single wide border with narrow flanking stripes; and a predominance of dark blue and rose red, with buff as a contrasting tone. These rugs are comparatively thin. The use of the Sehna knot is invariable. Tight knotting, producing a short close pile, is common; the largest number of knots to the square inch of any rug in the collection has been noted in the description of rug No. 13, which has 504 Sehna knots to the square inch.

INDO-PERSIAN RUG OF THE SIXTEENTH CENTURY.

[INDIA] No. 10

Sehna knot, 100-110 to sq. in.: 10 vert.; 10-11 hor. [*13 ft. 5 in. by 5 ft. 10 in.*]

The field was originally a rich red, which, now that the pile has worn down to the warp threads, has acquired a varied rose tone. In the centre is a medallion with a green ground, supporting from a central quatrefoil in red eight yellow stems tipped with conventionalized flower forms. Palmettes, cloud bands, arabesques, and small flower motifs on a vine cover the field. The color scheme is red, two tones of yellow, green, two tones of blue, and brown. Blue and yellow predominate, but the design has a mysterious indefinite quality due to the wearing down of the pile. ¶The main border is decorated with a lanceolate leaf and palmette motif connected by a running yellow vine, on a blue ground. A pair of lanceolate leaves in dark blue outlined in white, with yellow stems and ribs,

Indo-Persian Rug, Sixteenth Century *No. 10*

Indio-Persian Fragment,
Sixteenth Century *No. 12*

Indo-Persian Fragment, Sixteenth Century *No. 13*

enclose a palmette in yellow and blue. Alternating with it is a similar design with the leaves in yellow and the palmette in yellow and violet. ¶The inner border has a blue ground and is decorated with a continuous leaf and flower motif on a yellow stem. The guard stripes are yellow and brown. ¶The outer border has a similar motif, with the stem and leaf in blue, and the flowers yellow with brown centres. The ground is red and the guard lines yellow. ¶One fails to realize the amount of wear this rug has withstood, until a close examination reveals its actual condition. The pile is uniformly worn to the level of the warp threads, and in places it has entirely disappeared. Fortunately, however, for those who love Persian art, the details and color of the design are still visible and, though much reduced from the original intensity, still retain a delicate charm and subtle beauty. The quality of the wool and the ingenuity of the technique are the two factors which have brought this rug over a range of four hundred years, still intact, still firm, evenly worn throughout, and still beautiful. It is achievements such as this, where service and beauty approach perfection, that preserve for posterity the art of former times; and, in the hands of one who appreciates this rug wholly for its beauty, rather than for its usefulness, it will ever continue to serve as well as it has in the past.

Ballard Collection, No. 1.

Illustrated: *Bulletin of the City Art Museum, St. Louis, December, 1916.*

Exhibited: *City Art Museum, St. Louis, 1916; Pennsylvania Museum, Philadelphia, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

INDO-PERSIAN RUG OF THE SIXTEENTH CENTURY.

[INDIA] No. 11

Sehna knot, 100-110 to the sq. in.: 10-11 vert.; 10 hor. [*6 ft. by 4 ft.*]

Old rose is the uniform tone of the field of the rug, and upon it are palmettes, cloud bands, and small floral forms, interlaced by a running line scroll. In the very centre of the rug is a small irregular diamond form in white, from which project, to the right and left, palmettes in red, yellow, green, and blue, superimposed over cloud bands of orange, outlined in blue, brown, and red. On the long axis of the rug are cloud bands in white, outlined in green and yellow, and palmettes varying in design and color scheme. Four prominent palmettes in dark blue, red, and two tones of yellow, with touches of light blue and buff, are placed prominently in the four quarters of the rug. The general effect is that of an allover pattern, with the motifs regularly spaced in open arrangement. ¶The main border, the ground of which has disintegrated, is decorated with two interlaced running vine, flower, and leaf motifs, one in blue and one in

yellow. The blue vine is broken at regular intervals by a blue leaf which alternates with a flower in rose-red and blue. The yellow vine supports a flower spray in rose, outlined in yellow. ¶ The inner border is a narrow stripe of blue, decorated with simple geometric forms in yellow, outlined with orange. On the outer edge of this border is a narrow stripe with a regular pattern made up of yellow and white spots. ¶ The outer border is decorated with detached circles, alternating blue and yellow, on a red ground. This border is flanked by narrow yellow stripes. This typical rug is illustrated in color as a frontispiece.

Ballard Collection, No. 2.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

INDO-PERSIAN FRAGMENT OF THE SIXTEENTH CENTURY. [INDIA] No. 12

Sehna knot, 408-456 to the sq. in.: 17-19 vert.; 24 hor. [*1 ft. 7 in. by 11 in.*]

This is a fragment of the field of a superb Indian rug. On a rich red ground two vines, one in yellow, shaded with brown and red, and the other in green, outlined in blue, support leaves, buds, and a rose palmette, forming an interlacing pattern. The rose palmette is in three tones of red, yellow, and green. The buds are either red or yellow, with green calyxes. Part of a second palmette in red, rose-red, yellow, green, and blue is visible at one end. ¶ The warp threads are silk. The color and state of this rug have changed but little after the four hundred years of its existence. The large number of knots to the square inch, something over four hundred, has produced a wearing surface of the most indestructible character. Each fibre of the woolen strand with which the knot is made stands upright, due to the character of the weave, and thus not only presents one of the finest wearing surfaces possible, but reflects the light, producing a lustrous quality pleasing to the eye. Ballard Collection, No. 6.

Illustrated: *Supplement to the Bulletin, The Cleveland Museum of Art, January, 1920.*

Exhibited: *The Cleveland Museum of Art, 1919; The Art Institute of Chicago, 1922; San Francisco Art Association, 1923; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

INDIAN FRAGMENT OF THE SIXTEENTH CENTURY. [INDIA] No. 13

Sehna knot, 342-504 to sq. in.: 18-21 vert.; 19-24 hor. [*2 ft. 6 in. by 1 ft. 1 in.*]

This is a fragment of the field and border of an Indian rug. The red field is decorated with a heavy scroll, and a light flowing vine. The scroll is a delicate

green, outlined with yellow of the same value and strengthened by a dark green line through the centre. The vine motif is in green, outlined in blue, supporting flowers in two tones of yellow, and leaves in green and yellow, but outlined in blue. ¶The border is decorated with a reverse curve vine motif in green, outlined in blue and crossed in the centre with a flower and leaf motif in red, two tones of yellow, and blue. At one end the curve terminates in a prominent green and yellow leaf, outlined in blue, and at the other in a prominent green leaf, also outlined in blue. The background is buff. Separating the field and the border is a narrow green stripe decorated with a linked reverse curve motif in buff. It is flanked with red, blue, and buff lines. ¶The warp and weft threads are silk. This fragment has an unusually large number of knots per square inch, the largest count revealing a little over five hundred. It is a typical Indian example. Although primarily an example of pure design, perhaps the purism of the design may have been less sought after than the artistic representation of the whole. This is a prevailing characteristic of Oriental art, and in this particular example one can hardly differentiate between the two because design and representation have been so closely blended to produce this beautiful result. Ballard Collection, No. 7.

Illustrated: *Supplement to the Bulletin, The Cleveland Museum of Art, January, 1920.*

Exhibited: *The Cleveland Museum of Art, 1919; The Art Institute of Chicago, 1922; San Francisco Art Association, 1923; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

ASIA MINOR

THE GHIORDES GROUP

Ghiordes is a name derived from ancient Gordium, and from this district come the rugs of this group. The city of Ghiordes is situated in Asia Minor, northeast of Smyrna. A general characteristic is the exceedingly short pile, rough to the touch. Another is the large number of tightly woven knots to the square inch. These rugs are comparatively small, the average size being about six feet by four feet, and are prayer rugs, well defined by the prayer niche. The color runs high in key, above middle value as a rule, with white much in evidence. Saturated color is rare; the reds, greens, and blues are neutral or greyed. Orange and violet are entirely missing. Close-fitting, mosaic-like patterns prevail, producing an allover effect, the only open area being the niche. The arch has a shoulder, and a single, high peak or crown, with a supporting column, or a detached pilaster simulating a column. In the arch a composite leaf and flower design appears, simulating a mosque lamp. The general decoration of the spandrel is a sinuous stem, leaf, and flower motif completely filling the area. There are usually two panels, one above and one below the niche. The prevailing design of the main border includes the lanceolate leaf, palmette, rosette, and hyacinth motifs, usually contracted, and conform-

Ghiordes Prayer Rug, Seventeenth Century *No. 14*

ing in general shape to rectangular units. An angulated running vine, and detached rectilinear floral forms are the common motifs for the inner and outer borders. These borders, though often similar, are rarely wholly identical in color, motifs, and composition.

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 14

Ghiordes knot, 99-132 to sq. in.: 11-12 vert.; 9-11 hor. [*5 ft. 8 in. by 4 ft. 3 in.*]

The field of the prayer niche is a warm buff color. The usual panels are missing, and there is no suggestion of either lamp or column. The arch is pointed and outlined in wavy yellow, black, green, and red lines. This arch is unusual because of its lack of support, and because the springing line, in relation to the flank of the arch, does not conform to the usual conception of the arch in Ghiordes rugs. ¶The spandrel is white and is decorated with a floral arabesque and eight-pointed stars in red, yellow, green, blue, and violet. ¶The main border is yellow decorated with the Herati motif with the lanceolate leaf, palmette, rosette, and hyacinths well defined. The color scheme of the design is red, bits of yellow, green, two tones of blue, violet or brown, and white. ¶The inner border is decorated with an eight-pointed star motif in white with red centre, and a curled motif in red, on a blue ground. The guard stripes are decorated with a reverse curve motif, alternating green and white, on a red ground. They are flanked with white on the inside edges and white and brown on the outside edges. ¶The outer border has the same design as the inner border except that the ground is brown instead of blue. The guard stripes are the same as those of the inner border. ¶There is a short fringe of warp threads at each end and a new selvedge has been added at the sides. Certain characteristics, especially the springing of the arch, point to the possibility of this being a rug from Konia. Ballard Collection, No. 17.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 15

Ghiordes knot, 120-140 to sq. in.: 12-14 vert.; 10 hor. [*5 ft. 7 in. by 4 ft. 2 in.*]

The prayer niche of this rug is a deep cream color and is outlined with blue, yellow, and red lines, which form a pitched arch and are continued down the sides of the niche in a reciprocal sawtooth pattern in yellow and red. Two floral bands, like pilasters, in two tones of red and blue, take the place of col-

Ghiordes Prayer Rug, Seventeenth Century *No. 15*

umns. At the ends of the pilasters are foliated motifs in red, green, and white, which replace capitals and bases. Across the base of the niche are five detached pinks in two tones of red, and white, with leaves and stems in two tones of blue. In the peak of the arch are assembled floral forms, probably simulating a mosque lamp. The spandrel is decorated with a serrated leaf and stem motif in red and yellow, on a dark blue ground. ¶There is a narrow panel above the spandrel with a dark blue ground on which are pomegranates and a so-called mosque lamp unit. Red and white predominate, but touches of yellow appear throughout the design. Surrounding the panel is a narrow stripe with unidentified angulated forms in yellow, green, blue, and white, outlined in light brown or "taupe." To separate this panel from the spandrel a narrow band is introduced. It is green, with flower, leaf, and stem motifs outlined in white and yellow. ¶Below the niche is a narrow stripe-like panel decorated with triangular units diagonally placed and separated by a dark red zigzag line which defines the triangular areas. Opposite triangles are the same color; two in red, two blue, two green, and two white. The elaboration of the tips of the triangles and the motif in the centre are reminiscent of the pomegranate design. Surrounding the panel and extending along the sides of the niche and spandrel is a narrow stripe in white, decorated with a double T motif in red, green, or blue. The main border has the lanceolate leaf, palmette, and rosette pattern, on a blue ground. The color scheme of the design is two tones of red, yellow, two tones of blue, and white. ¶The inner border is decorated with the pink motif in red, outlined in white, with yellow, green, and blue leaves and stems. The design so completely covers the field that no background is visible. Buff guard stripes, decorated with a running vine of red, with varied green and yellow leaf or flower forms, flank the inner border. ¶The outer border is decorated with a modified meander design outlined in white on a red ground. The guard stripes, which are the same width as the border, are buff, decorated with a running vine motif in blue, outlined in brown and embellished at regular intervals with leaf forms in red. ¶There is a green and yellow silk fringe at each end. Ballard Collection, No. 18.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES BECTASH MOHAMMEDAN PRAYER RUG OF THE EIGHTEENTH CENTURY. [ASIA MINOR] No. 16

Ghiordes knot, 77-78 to sq. in.: 11 vert.; 7-8 hor. [*6 ft. 2 in. by 3 ft. 8 in.*]

The light green ground, of varied tonality, has a decoration of pointed trees, in red and yellow. This tree motif surrounds the outer portion of the rug, with

Ghiordes Bectash Mohammedan Prayer Rug of the Eighteenth Century *No. 16*

the tops of all the trees pointing in the same direction. They thus form a narrow border at the sides and a wider one at the ends. A narrow white border also surrounds the rug and serves as a background for the trees, but it is not increased in width at the ends; therefore only a part of the tree motif on the ends is supported by it. ¶ In the centre of the rug is a large shaded leaf and flower spray in two tones of red, two tones of yellow, and white, springing from what may be a tall vase form, in yellow, outlined in red. White elongated picots, tipped with red, project from the sides of this form. At the right and left is a small tree form in white, flecked with red and yellow, with tops bending inward. Surrounding these centre motifs is a border of pointed trees, on a white ground, similar to the outer border, stepped at the top to form an arch. The crown of the arch is ornamented with an unidentified symbolic form with a vadjra-like centre motif in red, from which is suspended a mosque lamp in yellow and red. Two tall, pointed trees, with tops bending inward, extend upward from the white border of the niche and flank the arch.

Ballard Collection, No. 19.

Illustrated: *Notable Antique Oriental Rugs, Tiffany Studios, 1906, opp. p. 60.*

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KIS GHIORDES RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 17

Ghiordes knot, 170 to the sq. in.: 17 vert.; 10 hor. [*5 ft. 7 in. by 4 ft. 2 in.*]

The field of this rug is a light yellow, decorated with an allover pattern of small unidentified forms outlined in brown and arranged obliquely in parallel rows. These small forms may be a double point of the eight-pointed star motif, which is clearly seen in the borders of rug No. 14. In the centre of the niche is a blue lozenge, decorated with a four-pointed star-shaped tile, outlined in white and red. This tile is divided into four parts enclosing on a green ground two small lozenge motifs in red, blue, and white, and two so-called scorpion designs, in red and white. Small flower forms in white and red project from the sides into the outer blue field. The blue lozenge is outlined in red, which evolves into hook motifs. Along each side of the niche is a row of flower forms in red and black. At the ends of each row are small ewers. The field is arched at both ends, and from the peak of each arch is suspended a floral design simulating a mosque lamp. The arches are outlined in brown, green, and red, and hook motifs in red, outlined in green, project into the field at regular inter-

Kis Ghiordes Rug of the Seventeenth Century No. 17

vals. ¶The spandrel has a black ground and is decorated with a conventionalized leaf with serrated edge, a conventionalized spreading flower, and a simple cloud form, together with small flower forms. The design is in two tones of red, yellow, green, blue, and violet. Surrounding the field is a spotted line in red and white. ¶At each end of the rug is a panel decorated with sprays of three flowers, arranged to fit rectangular spaces. The flowers are red, the stems are brown, and the leaves and sepals are either red, yellow, green, or white. One of the panels is surrounded by a red stripe decorated with an indefinite floral motif. The other panel is surrounded by a red stripe decorated with a zigzag line in yellow, green, blue, brown, and white. ¶The main border is made up of alternating blue and black triangles separated by a wide yellow band decorated with the same unidentified leaf-like form which decorates the field of the niche. The triangles, which point in opposite directions, form in connection with the separating band a zigzag pattern. They are decorated with an unusual floral pattern in three tones of red, yellow, green, light blue, and white. The edges of the band are broken by hook motifs in red, spaced at regular intervals. ¶The inner and outer borders are identical. They are decorated with a running stem, flower, and leaf pattern. The vine is green, the flowers red and violet, and the leaves red and blue. The character of the pattern suggests the iris as the basis of this design. The guard stripes are spotted with red and blue. ¶At each end there is a long green silk fringe which extends around the corners. The "Kis" Ghiordes is a betrothal rug, made by a maiden as part of her dowry. Formerly in the Holstein Collection. Ballard Collection, No. 20.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 18

Ghiordes knot, 220-231 to sq. in.: 20-21 vert.; 11 hor. [*5 ft. 3 in. by 4 ft. 1 in.*]

The field has a creamy white niche, with a pointed arch defined by wavy lines in white, blue, black, yellow, and light red. The wavy lines straighten out and extend down the sides and across the base of the niche. At each side of the niche is a pilaster-like band decorated with a floral lozenge pattern in red, green, blue, white, and black. It is guarded by black lines, and at the ends is a small foliate form in white, outlined in red, with a green centre, outlined in brown. At the base of the niche are pomegranates, rosettes, and other small floral forms in two tones of red, yellow, blue, black, and white. In the peak of

Ghiordes Prayer Rug of the Seventeenth Century *No. 18*

the arch is a beautiful floral form in red, blue, black, and white. From the sides of the niche and across its base is a row of short oblique lines, in pairs, in blue, black, and white. ¶The blue spandrel is decorated with two stem, leaf, and flower motifs in two tones of red and white with touches of yellow. ¶Above the spandrel is a narrow blue panel decorated with the pomegranate, rosette, and so-called mosque lamp in two tones of red, yellow, blue, black, and white. This panel is enclosed by a red stripe, decorated with floral forms in blue and white, outlined in black, on a red ground. Surrounding the niche and spandrel is a grey-green stripe, decorated with a design made up of conventionalized flower forms [perhaps representing the palmette] alternating with a lily. The color scheme is red, yellow, light blue, black, and white on a light green ground. The stripe is guarded by white lines. ¶Below the niche is a second panel with a white ground, decorated with three conventionalized cloud-band forms in blue. Interspersed upon the white ground are bent leaf motifs and small hydra-like forms in two tones of red, yellow, blue, and black. Separating this panel from the field is a narrow stripe of white decorated with crossed reverse curve forms in brown. ¶The main border is made up of a conventionalized lanceolate leaf and palmette motif, alternating with a lanceolate leaf and rosette motif, with intermediate small flower forms. The color is two tones of red, yellow, green, two tones of blue, and white, on a dark ground. ¶The inner border has an angulated vine pattern in white, outlined in red, from which spring inconspicuous flower forms in yellow and blue, also outlined in red, on a yellow ground. The guard stripes are decorated with an indistinct form, probably floral, in red, blue, green, black, and white. The guard lines are red. ¶The outer border is decorated with a meander vine pattern in white, outlined in red, with small flower forms in red, blue, and white in the intervening spaces. It has a yellow ground. The guard stripes, which are white, are decorated with the "curl" pattern in red, blue, and black. They are flanked with red lines. ¶There is a short blue web at each end. Formerly in the collection of Emily Grisby. Ballard Collection, No. 21.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR]

No. 19

Ghiordes knot, 140-160 to sq. in.: 14-16 vert.; 10 hor. [*6 ft. 3 in. by 4 ft. 6 in.*]

The niche is a delicate green, outlined by a narrow stripe flanked with brown, and in the arch is a large floral form in white, outlined in red, with touches of

Ghiordes Prayer Rug of the Seventeenth Century *No. 19*

yellow and blue. Around the sides of the niche and across the base is a row of fruit sprays in red and white. White pinks outlined in red project from the flanks of the arch into the field. ¶The spandrel has a light blue ground decorated with parallel rows of flower sprays in which red flowers, outlined in white with yellow leaves and dark stems, alternate with white flowers, outlined in red with yellow leaves and red stems. ¶The panel which is located above the spandrel is decorated with conventionalized floral forms in red, yellow, green, blue, brown, and white, on a dark blue ground, with white predominating. ¶The panel below the niche is made up of conventionalized flowers and is similar to the one above the niche. It is enclosed by a stripe decorated with a flower, bud, and stem motif in red, yellow, and two tones of blue, outlined in brown, on a white ground. ¶The main border is decorated with rectangular units, each filled with a large serrated blue leaf with a red, white, or yellow centre, and two conventionalized pomegranates in white, with green and white centres and dark blue stems. The ground is white and in the interstices are small flower forms. ¶The inner border has a red ground and a zigzag pattern in white with flower forms alternating red and yellow, and leaf forms alternating green and blue. This design is somewhat reminiscent of the iris. The guard stripes are white, decorated with an undulating line in yellow, blue, and brown. The inner one extends across the field, separating the upper panel from the spandrel. ¶The outer border is decorated with what appears to be a leaf motif, placed obliquely on the red ground and forming rectangular units. The design has certain characteristics of the lily. One leaf unit is in blue, one in green, and one in white, accented by brown outlines. In the color sequence the white ones appear between the blue and green ones. The guard stripes are the same as those of the inner border. A narrow blue and brown stripe extends around the outer edge of the rug. Ballard Collection, No. 22.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE EIGHTEENTH CENTURY. [ASIA MINOR] No. 20

Ghiordes knot, 154-165 to sq. in.: 14-15 vert.; 11 hor. [*5 ft. 11 in. by 4 ft.*]

The field of the niche is the color of old ivory. The arch is supported by columns which are decorated with an undulating vine in delicate light blue on a yellow ground. Flower forms in red, yellow, white, and brown, outlined in brown, occur in the undulations of the vine. The column is flanked with brown lines from which project yellow leaf-like forms similar to the pomegranate leaf.

Ghiordes Prayer Rug of the Eighteenth Century *No. 20*

Toward the top of the column these leaves are outlined with brown, changing the character of the design. Surmounting each column is a foliated capital in yellow, with an abacus decorated in blue, white, and brown, on an orange ground. At the base is the usual foliated motif, but in this case a small flower has been added in such a way that it recalls the ewer and flower motif seen in the spandrel of rug No. 57. Between the columns the base of the niche is filled with a pomegranate and leaf motif in red, yellow, and brown, between two mosque lamp devices in red, yellow, and blue. The flank of the arch is a simple indented yellow line outlined in brown. Suspended from the arch is a floral-like mosque lamp. ¶The spandrel is decorated with detached arabesques in two tones of yellow and white with bits of red and blue on a dark blue ground. It narrows at the bottom, extending downward on each side to meet the columns. The ground of the spandrel extends upward and terminates in five arrowhead forms which are outlined in orange, white, and brown. Above these arrowhead forms the color changes to yellow. At the point of each arrowhead is a modified pomegranate motif in various combinations of orange, yellow, blue, or white, outlined in brown, and between is a plant or tree motif in brown, blue, and white. ¶The panel above the spandrel is decorated with strange motifs highly conventionalized and simulating plant and flower forms. This design is in red, yellow, two tones of blue, and white, on a brown ground. Enclosing the panel is a narrow stripe decorated with a running pattern in red, yellow, blue, and brown, on a white ground. ¶A second panel is placed at the base of the niche. It has a yellow ground and is decorated with what appears to be a cloud motif, in blue; archaic animal forms, hydralike, in brown or white; and a bent-leaf motif in yellow. The cloud band encloses a tree-like motif in brown and white. The panel is outlined with a brown stripe on which is a running vine-like motif in red, yellow, two tones of blue, and white. Surrounding the entire field and enclosing both panels, is a yellow stripe decorated with an indistinct leaf, stem, and bud motif in red, orange, blue, and white. Where this stripe borders upon the niche a picot edge, tipped with blue, is added. ¶The main border is decorated with lanceolate leaf, palmette, rosettte, and hyacinth motifs in two tones of red, yellow, green, three tones of blue, brown, and white, on an orange ground. This border is exceptional as orange rarely occurs in rugs of this group. ¶The inner border is decorated with a continuous flower pattern on a blue ground. The flowers are red, yellow, orange, and white, outlined in brown, with no regular color sequence. The guard stripes are red, decorated with a reverse curve motif in red, orange, yellow, two tones of blue, and white. White lines flank these stripes. ¶The outer border is decorated with what may be the pink motif, on a dark blue ground. The flowers are red, orange, yellow, blue, and white, variously outlined. The guard stripes are decorated with a crossed reverse curve motif in

Ghiordes Prayer Rug of the Seventeenth Century
No. 21

red, orange, yellow, blue, and brown, on a white ground, and are flanked with a red line on one side and a yellow line on the other. ¶A web and fringe extend beyond the pile at each end. Ballard Collection, No. 23.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 21

Ghiordes knot, 130-168 to sq.in.: 13-14 vert.; 10-12 hor. [*5 ft. 8 in. by 4 ft. 2 in.*]

A wonderful blue is used in the prayer niche of this rug. It is decorated with ribbon-like pilaster forms in buff, with a running vine in red, and attached leaf or flower motifs in green and blue, outlined in brown. At the ends of the pilasters are foliated motifs in red and green, outlined in white, simulating capitals and bases. In the arch is a conventionalized leaf and flower design in red, yellow, light blue, and white, with a strange motif in the centre which may be a mosque lamp. The flank of the arch is outlined in wavy white and brown lines, which straighten out and then extend down the sides and across the base in a sawtooth pattern. Projecting from the sides and base of the niche are small forms like the pomegranate leaf, in red outlined in white. ¶The spandrel is decorated with a highly conventionalized flower form in two tones of blue and white, outlined with brown, and designed to fill a rectangular space. The ground of the spandrel is green. ¶Above the spandrel is a panel decorated with pomegranates and the same mosque-lamp-like device which appeared in the arch. The color scheme is red, yellow, green, light blue, brown, and white, on a dark blue ground. ¶Below the niche is another panel decorated with a three-flower form in red, outlined in white, with brown stems, alternating with the same motif in white, with yellow stems and red leaves. The ground of the panel is green-blue. Surrounding the field and both panels is a white stripe, flanked with brown lines, and decorated with a running vine motif in red, with blue and green flower forms outlined in brown. ¶The main border is decorated with motifs in red, two tones of blue, yellow, green, and white, on a white ground. They are designed in rectangular units. The predominating blue color scheme in one motif alternates with the predominating red color scheme in another. ¶The inner border is decorated with a red flower motif outlined in white, regularly placed in a close pattern with stems alternately turned to right or left, and alternating blue and green, with now and then a yellow which gives variety to the design. The small areas between the motifs are filled with brown. The guard stripes are white and are decorated with an angular run-

Ghiordes Prayer Rug of the Seventeenth Century *No. 22*

ning design in yellow, green, blue, and brown. They are flanked by brown lines. ¶ The outer border is decorated with a red flower, outlined with white, designed to conform to a rectangle. These flowers are regularly placed, and butt each other, so that the border has the appearance of closely fitting rectangular units. As in the inner border, the small areas surrounding the designs are brown. The guard stripes are yellow, decorated with a zigzag white line, and flanked with brown, except at one end where the inner brown stripe is omitted, and at the other where red has been interpolated. ¶ There is a blue and white web at each end. Ballard Collection, No. 24.

Illustrated: *International Studio, 1914.*

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 22

Ghiordes knot, 216-240 to sq. in.: 18-20 vert.; 12 hor. [*6 ft. 8 in. by 4 ft. 3 in.*]

The niche has an ivory white ground. The arch is defined by wavy blue, white, brown, and yellow lines which extend down the sides in a wide sawtooth pattern. At each side of the niche is the usual pilaster form made up of hexagonal units closely placed at the top and widely spaced at the bottom. The ends of the pilasters have a foliated design outlined in red with green centres. Across the base is a panel-like area, filled with the pomegranate and the mosque lamp motifs. The design is wrought in a sketchy manner which adds to the lightness and charm of the rug. The same is true of the composite leaf and flower form seen in the arch. In this flower form, which is a simulated mosque lamp, two lily forms in red, not often seen in this connection, are introduced. ¶ The spandrel is a dark blue, decorated with a flowing leaf and flower spray which completely fills the space. At the base, and toward the middle, the design thickens, forming comparatively large buff-colored areas. The general color scheme of the design is red, two tones of yellow, green, and brown. Above the spandrel is a white stripe decorated with a red flower motif, with alternating blue and dark red stems. It is flanked with red guard lines which continue down the sides and across the base of the field. ¶ The panel above the spandrel is decorated with red and white pomegranate motifs, between which appears the so-called mosque lamp. The color scheme is red, yellow, green, blue, and brown, on a dark blue ground. Enclosing the panel is a stripe with a white ground, decorated with a connected flower motif in yellow, green, and blue, outlined in brown. At regular intervals one of the motifs appears in

Ghiordes Prayer Rug of the Seventeenth Century *No. 23*

outline only. This stripe has brown guard lines. ¶At the base of the niche is another panel with the same design as the panel above, and the same general color scheme, with the exception of the ground, which is grey-green. Above the panel is an extra horizontal stripe in white, decorated with a lozenge pattern in red, flecked with yellow and green. Surrounding the field is a blue stripe decorated with an unidentified form, undoubtedly floral, but with squared corners, which alternates with another unidentified plant motif terminating in three prongs. The floral forms are white outlined in red, and red outlined in white. The intermediate motif is yellow and white outlined in brown. ¶The main border has a modified form of the Herati pattern, including the palmette, rosette, lanceolate leaf and hyacinth motifs. The color scheme is red, yellow, green, two tones of blue, and white, on a dark ground. On each side is a red guard line. ¶The inner border has an angular reverse curve motif, broken in the centre by a flower form and terminating at each end in a three-lobed leaf form. The main portion of the design is white outlined in red, and the leaves are green and blue, outlined in red and brown respectively; the ground is dark blue. This design may also be described as a running vine, flower, and leaf pattern. The guard stripes are made up of a squared zigzag line in white, outlined in red, with the interstices filled with blue and yellow forms on a white ground. No definite guard lines are used. ¶The outer border is identical with the inner border. The guard stripes are decorated with a somewhat indefinite design, probably a flower and leaf motif. The ground is white and the motif is in two tones of red, yellow, and green. ¶At the upper end of the rug is a short fringe. At the lower edge the warp is extended and decorated with a triangular pattern in kilim stitch. The thinness and light weight of the rug are remarkable. Ballard Collection, No. 25.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 23

Ghiordes knot, 126-135 to sq. in.: 14-15 vert.; 9 hor. [*5 ft. 6 in. by 4 ft. 4 in.*]

The field of the prayer niche is red. Suspended from the arch is a floral form in red, yellow, green, blue, brown, and white, in the centre of which is another form, possibly part of a mosque lamp. Two pilaster-like strips appear at right and left in the niche. They are decorated with a lozenge motif in white, with a red centre, on a blue ground. White and brown lines flank them. At the top and base is a foliated form in white with a blue and red centre. A picot pattern in light blue extends down the sides. Across the base of the niche is a formal

row of pinks, with yellow, blue, and green petals outlined in brown. The flanks of the arch are zigzag lines in yellow, white, brown, and red, which extend down the sides and across the base in a broadened sawtooth pattern. ¶The spandrel has a buff ground and is decorated with a scroll design in white, outlined in violet and embellished with red and blue. This design resembles the pomegranate. ¶The panel above the arch has two motifs, one a conventionalized pomegranate in red, and the other the lamp-like form which appears in the centre of the arch motif. The ground of the panel is yellow, changing to blue in the upper part. Surrounding the panel is a red stripe decorated with a vine motif in violet with a three-petaled leaf or flower motif in blue and green. It is flanked by brown lines. ¶The main border is decorated with a modified form of the Herati border pattern, with the palmette, lanceolate leaves, rosette, and hyacinths placed closely together. The color scheme is two tones of red, two tones of yellow, green, and two tones of blue, on a dark ground. ¶The inner border is decorated with the pink in two tones of red, yellow, and white, on a blue ground. The guard stripes are decorated with interlocking red and brown reverse curve motifs on a white ground. There is one guard line only, in brown. ¶The outer border, as well as the inner one, is decorated with a pink, in red, with yellow, blue, and green stems and leaves, on a dark ground. At each side of the border is a red line. The guard stripes are decorated with crossed reverse curve forms in red and brown on a white ground. The S motif of the guard stripes is irregular, sometimes crossed, sometimes not, and sometimes reversed. ¶A green silk fringe has been added at each end and extends part way down the sides.

Ballard Collection, No. 26.

Exhibited: *The Cleveland Museum of Art, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 24

Ghiordes knot, 209-262 to sq.in.: 19-22 vert.; 11-12 hor. [*6 ft. 1 in. by 4 ft. 6 in.*]

The field of the niche is creamy white. At each side is a pilaster-like form decorated with a lozenge design outlined in blue with red and white centres. The sides of the pilasters are flanked with white and brown lines. A foliated motif in red and blue is attached to the top and base of each pilaster. Across the base of the niche is a formal row of pinks. The petals are red, light blue, and yellow and the leaves dark blue. The arch is outlined with wavy lines of red, blue, brown, yellow, and white. They extend down the sides in a fine sawtooth pattern. ¶The spandrel is decorated with a sinuous flower scroll in white outlined in red with four prominent red areas, on a dark blue ground.

Ghiordes Prayer Rug of the Seventeenth Century *No. 24*

Projected from the angles of the upper section of the arch are small pinks in red and white. Above the spandrel is a panel decorated with the pomegranate and rosette pattern and an unidentified form, possibly a mosque lamp motif, in red, two tones of yellow, blue, and white, on a blue ground. Surrounding this panel is a very narrow border of white, decorated with a reverse curve motif in brown and red. A wider stripe also surrounds the panel. It has a modified lozenge design. The lozenges are in red with a star-shaped motif in the centre in yellow, blue, and white, outlined with brown. There are short bands in brown decorated with yellow and white reverse curve motifs, and flanked with white lines crossing the border obliquely. In the interstices formed by the bands and the lozenges are light blue and white triangles. ¶ Below the niche is a second panel with a blue ground decorated with a form like the cloud band, in red; four hydra-like animals in yellow and white, and four in blue and white, are also a part of the panel design. A series of bent leaves, four in blue, yellow, and white, and two in yellow and white, complete the decoration. There is a red stripe below the panel decorated with yellow and blue leaf forms, with green stems. ¶ The main border is decorated with the lanceolate leaf, palmette, rosette, pink, and hyacinth design in red, yellow, two tones of blue, and white, on a brown ground. ¶ The inner border has a heavy running vine, leaf, and flower design. The vine is red, outlined in white, with blue and yellow flowers and leaves arranged in an irregular color sequence. The white guard stripes which flank the inner border are decorated with a running vine pattern in blue, outlined in brown, with red leaves. The guard lines are brown and red. ¶ The outer border is a modification of the reverse curve pattern, with a flower motif crossing the centre, and leaves forming the terminals of the curve. The vine and flowers are red outlined in white, and the leaves are yellow outlined with red. The ground is blue. The guard stripes which flank it are decorated with the "curl" pattern. The colors are red, yellow, blue, and brown, on a white ground. The guard lines are brown and red. ¶ A short fringe of blue and green warp threads projects beyond the pile.

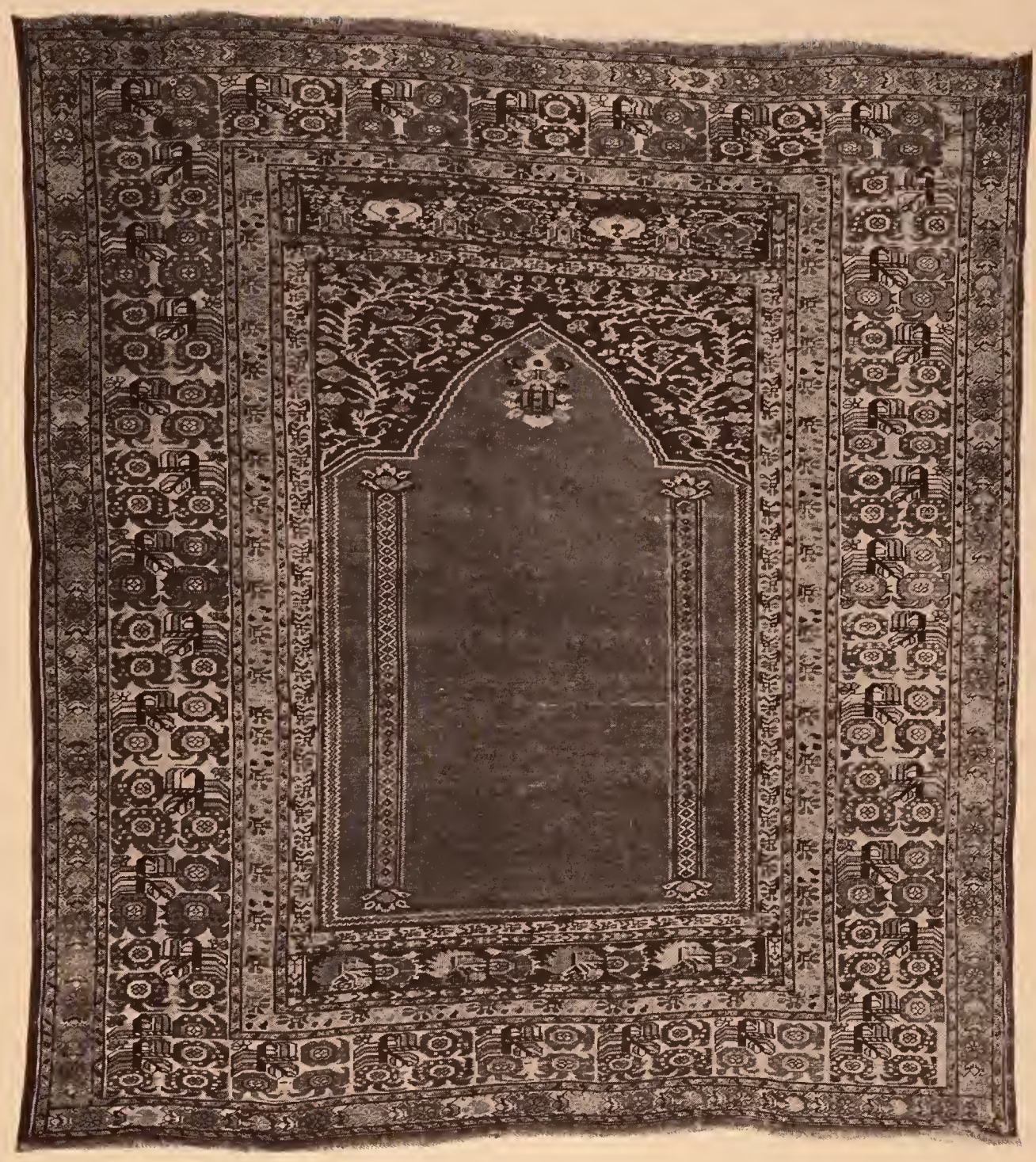
Ballard Collection, No. 27.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE EIGHTEENTH CENTURY. [ASIA MINOR] No. 25

Ghiordes knot, 198-220 to sq. in.: 18-20 vert.; 11 hor. [*4 ft. 4 in. by 4 ft. 2 in*]

The rose red of the field is decorated with two ribbon-like pilasters at the right and left and with a floral design suspended like a lamp from the crown of the arch. The decoration of the pilasters is a lozenge design outlined in brown,



Ghiordes Prayer Rug of the Eighteenth Century *No. 25*

enclosing red and blue centres. The ground is grey-green. Light and dark brown lines guard the pilaster, and down each side is a picot pattern in white. The tops and bases are decorated with a foliated motif in white, outlined in brown, with a grey-green centre outlined in red. These take the place of capitals and bases. The flank of the arch is made up of zigzag lines in white, two tones of brown, and red, extending down the sides and across the base in a fine sawtooth pattern. ¶The spandrel is made up of two sinuous leaf and flower scrolls in white outlined in red and red outlined in white, on a blue ground. ¶The panel above the spandrel is decorated with a pomegranate interspersed with a motif which may be a mosque lamp. This motif often occurs in connection with floral motifs used to represent a mosque lamp in the crown of the arch, as may be seen in this rug. The color scheme of the panel is red, yellow, grey-green, and white, on a dark blue ground. The panel is enclosed by a narrow stripe decorated with an unidentified arrow-like form in red, white, and yellow, outlined in brown. ¶Below the niche is a second panel decorated with pomegranate motifs in red, yellow, and white, on a blue ground. It is also surrounded by a band decorated with the same arrow-like form that appears in the stripe surrounding the upper panel. The main border is decorated with three pomegranates in cross section, with stems and leaves composing a rectangular unit, on a white ground. These units alternate in red, and light blue, with the sequence interrupted at each side by the introduction of brown in two of the units. ¶The inner border is decorated with detached flower sprays in red, yellow, and blue, outlined in white, on a light grey-green ground. The guard stripes are grey-green decorated with an angular motif in brown and white separated by small brown dots. Each stripe is flanked with brown guard lines. Around the field is a white stripe decorated with a small flower and stem motif in red and blue, red and green, red and brown, or red and violet. ¶The outer border is decorated with a palmette-like motif in red, yellow, grey-green, blue, and white, outlined in brown. It is flanked with guard stripes similar to the inner ones. There is a short warp fringe at each end.

Ballard Collection, No. 28.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 26

Ghiordes knot, 195-234 to sq. in.: 15-18 vert.; 13 hor. [*5 ft. 4 in. by 3 ft. 11 in.*]

The field of the niche is cream colored and is outlined in blue, brown, and white. Yellow and red lines are added at the sides and across the base, forming

Ghiordes Prayer Rug, Seventeenth Century *No. 26*

a broader, zigzag pattern. At each side are ribbon-like pilasters decorated with a running vine pattern in red, outlined in white, with attached flower forms in yellow and light blue, on a dark blue ground. Brown and white lines flank the pilasters. At the ends are foliate forms, simulating capitals and bases, in red, blue, and white, outlined in brown. Suspended from the arch is a floral and leaf form in the general shape of a mosque lamp. Along the base of the niche are four flower, bud, and leaf motifs in red, yellow, and dark blue. ¶ Half of the spandrel is decorated with an arabesque in white and blue, on a yellow ground. The other half is like a Ladik panel in miniature, having the typical arrowhead forms, the pomegranates, and an intermediate stalk and leaf motif [not wholly visible in the reproduction]. The yellow ground of the lower part of the spandrel extends upward into the arrowhead forms. The rest of the ground is red. The design in the red portion is in yellow, green, two tones of blue, black, and white. At the top of the spandrel is a very narrow white stripe decorated with a minute curl motif in black. ¶ There is a panel above the spandrel. It is decorated with two pomegranate and flower motifs resembling the Herati pattern. In the middle of the panel is a form which seems to replace the rosette of the Herati design, or, as has been suggested elsewhere, may be a mosque lamp device. The color scheme is red, yellow, light blue, and black, on a dark blue ground. The panel is enclosed in a white stripe decorated with a continuous curled leaf and flower pattern in red, yellow, blue, and black, on a white ground. ¶ Below the niche is a second panel decorated with a lozenge pattern in red, yellow, blue, black, and white. Enclosing this panel and the field is a blue stripe decorated with the pink motif in red, yellow, and white, spaced to form rectangles repeated at regular intervals. ¶ The main border has the typical lanceolate leaf, palmette, and rosette pattern, in full color on a yellow field, which is replaced in parts by brown. ¶ The inner border is a rinceau motif in white outlined in red, changing to yellow at the upper end. The ground is blue and the leaves of the rinceau are yellow, green, and blue. The guard stripes are red decorated with a zigzag line in yellow, blue, black, and white, and are flanked with white and black lines. ¶ The outer border is yellow, decorated with alternating lily-like motifs and rosettes in red, yellow, blue, black, and white. It is guarded by red stripes, which are decorated with a running white vine, with leaves in blue and green outlined with black. Black and white lines guard this stripe. There is a blue web at each end to which has been added a braid interwoven with silver thread. Ballard Collection, No. 29.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Ghiordes Prayer Rug of the Seventeenth Century *No. 27*

GHIORDES PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 27

Ghiordes knot, 165-176 to sq. in.: 15-16 vert.; 11 hor. [*5 ft. 7 in. by 4 ft. 1 in.*]

The field of the niche is a rich red enhanced by a fine design of floral and leaf motifs assembled in the shape of a mosque lamp which hangs from the crown of the arch. The color scheme is red, yellow, two tones of blue, white, and black, with light blue predominating. The arch of the niche is outlined in wavy lines of blue, brown, red, and yellow, which form a sawtooth pattern down the sides and across the base. ¶ The spandrel is decorated with a graceful stem, leaf, and flower pattern in red, yellow, light blue, and white, on a blue ground. ¶ The panel above the spandrel is decorated with an elongated polygon enclosing a pomegranate and a so-called mosque lamp device with the central motif thrown out of centre to the left. The color scheme is two tones of red, yellow, blue, black, and white, on a green ground. The triangular areas at the ends are decorated with a light blue lineal pattern on a yellow ground. This design, however, is not visible in the reproduction. Surrounding the panel is a red stripe decorated with a running vine in green, with yellow, blue. and white conventionalized flowers, outlined in brown. It is guarded with red, brown, and white lines. ¶ Below the niche is a second panel similar to the one above, but the decoration is an allover effect, including palmette and rosette designs in two tones of red, yellow, and two tones of blue, on a green ground. At the ends of this panel the triangular areas are decorated with lineal patterns in light blue on a yellow ground. ¶ The main border is made up of the typical Ghiordes pattern, which includes the modified lanceolate leaf, the palmette, the hyacinth, and the rosette. The color scheme is two tones of red, three tones of blue, green, black, and white, on a yellow ground which changes to green at one end. ¶ The inner border is light blue, with dark blue substituted at one end. It is decorated with a conventionalized plant motif alternating in yellow and white and separated by red rosettes. Dark lines flank it. The guard stripes are red, decorated with a linked reverse curve pattern in white on a red ground and flanked with white. ¶ The outer border is dark blue and decorated with the same motif as the inner border, except for the introduction of green and rose in the rosettes. The guard stripes for this border are the same as the inner ones. ¶ A short silk fringe has been added at each end.

Ballard Collection, No. 30.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

GHIORDES RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 28

Ghiordes knot, 140-150 to sq. in.: 14-15 vert.; 10 hor. [6 ft. 2 in. by 4 ft. 3 in.]

The light green color of the prayer niche is enhanced by a row of white pinks outlined in red, which project from the sides and base. The high, stepped arch is outlined in white and yellow lines which form a sawtooth pattern around the sides and base of the niche. In the arch is a circular flower design in red, two tones of blue, and white. ¶ The spandrel is decorated with five rows of rectangular units made up of conventionalized leaves on a blue ground, with red and white predominating. ¶ The panel above the spandrel has the same motif. It is enclosed by a stripe decorated with a running vine in white, outlined in red, with leaves in blue and green. This stripe is guarded with white and brown lines. ¶ The panel below the niche is decorated with the pomegranate leaf, flower, and fruit in red, green, and light blue, on a dark blue ground. It is enclosed in a narrow stripe which is decorated with an indefinite running pattern in red, yellow, and blue. ¶ The main border is made up of three parallel stripes decorated with a fruit, leaf, and stem motif, on what was once a black ground. In the middle stripe red and white predominate, and yellow, green, and light blue are used for the stem of the motif. In the other two stripes red and white motifs alternate between blue ones. The ground is white and the stems of the motif are black. The original black knots have disintegrated so that the color scheme has been somewhat modified at the upper end. ¶ The inner border is made up of a lily-like motif arranged diagonally in rectangular areas. The lily motifs are either in red and blue, red and green, red and white, or white and green, with a somewhat irregular color sequence. The guard stripes are white, decorated with a light and dark zigzag line in blue, green, black, and white. Black lines flank the sides. ¶ The outer border has the same unit of design as the inner border. The motif is either in red and white, blue and white, or white and green, on an orange ground. The red and white unit alternates with the white and green unit, between blue and white ones. The guard lines are the same. A narrow blue and white stripe surrounds the entire rug.

Ballard Collection, No. 31.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Ghiordes Prayer Rug, Seventeenth Century *No. 28*

THE KOULA GROUP

The rugs in this group come from Koula, in Asia Minor, situated in a northeasterly direction about one hundred miles from Smyrna. Though similar to the Ghiordes rugs in design, they differ in color scheme, a much more neutral tone prevailing throughout. In the prayer rugs a yellow tone predominates, but solid reds and blues are primarily used as ground colors in the niche. As a rule the arches are pitched, but are sometimes bulbous, and often triple in form. Simulated columns in the form of decorated bands support them. A special characteristic is the elongation of the spandrel down the sides and across the base of the niche, or downward into the band-like columns. Diaper patterns arranged diagonally on the field of the spandrel are prevalent. A frequent decoration of the niche is a long pendent triad of plain leaves on a central triple stem. There is generally a panel above the niche, decorated with a heavy reverse curve motif. The main border is, more often than not, made up of narrow stripes decorated with small flower motifs in an open arrangement. The "curl" motif is used in the secondary borders. The pile is medium short. There is an average count of seventy-five knots to the square inch.

KOULA PRAYER RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 29

Ghiordes knot, 72 to the sq. in.: 9 vert.; 8 hor. *[5 ft. 10 in. by 4 ft.]*

The field of the prayer niche is red, outlined in yellow, brown, red, and white lines which are zigzagged at the top and form a bulbous arch. From the crown of the arch is suspended a small floral form in yellow, blue, brown, and white. ¶ The spandrel is blue decorated with an attenuated plant scroll design in yellow, with red and white flowers. The blue ground of the spandrel extends in a narrow stripe down the sides and across the base of the field. It is decorated with a reverse curve chain pattern in red. Above the spandrel is a narrow red panel upon which is a stylized running vine in white, outlined in brown, with flowers in blue, with red and yellow centres, and in yellow, with red and blue centres. The leaves are yellow, blue, "taupe," and white. Enclosing the panel are two lines, one brown and the other white. ¶ The main border is blue, decorated with palmettes, alternating with a stiff spray made up of conventionalized floral forms and a smaller palmette. A large palmette in red, yellow, blue, and white, alternates with one in white, red, and yellow. The smaller palmette is in yellow, red, and blue, and the floral forms are in red, yellow, and white. The entire design is outlined in buff and brown, and the guard lines are yellow. ¶ The inner and outer borders are yellow, decorated with a zigzag running line in white and with floral forms, alternating red and white. The guard stripes are red, with a small reverse curve motif in white. The inner stripe extends

Koula Prayer Rug of the Sixteenth Century *No. 29*

Koula Prayer Rug of the Seventeenth Century *No. 30*

across the field above the spandrel separating spandrel from the panel. A long silk fringe has been added at each end. ¶ Formerly in the Holstein Collection.

Ballard Collection, No. 32.

Exhibited: *The San Francisco Art Association, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.

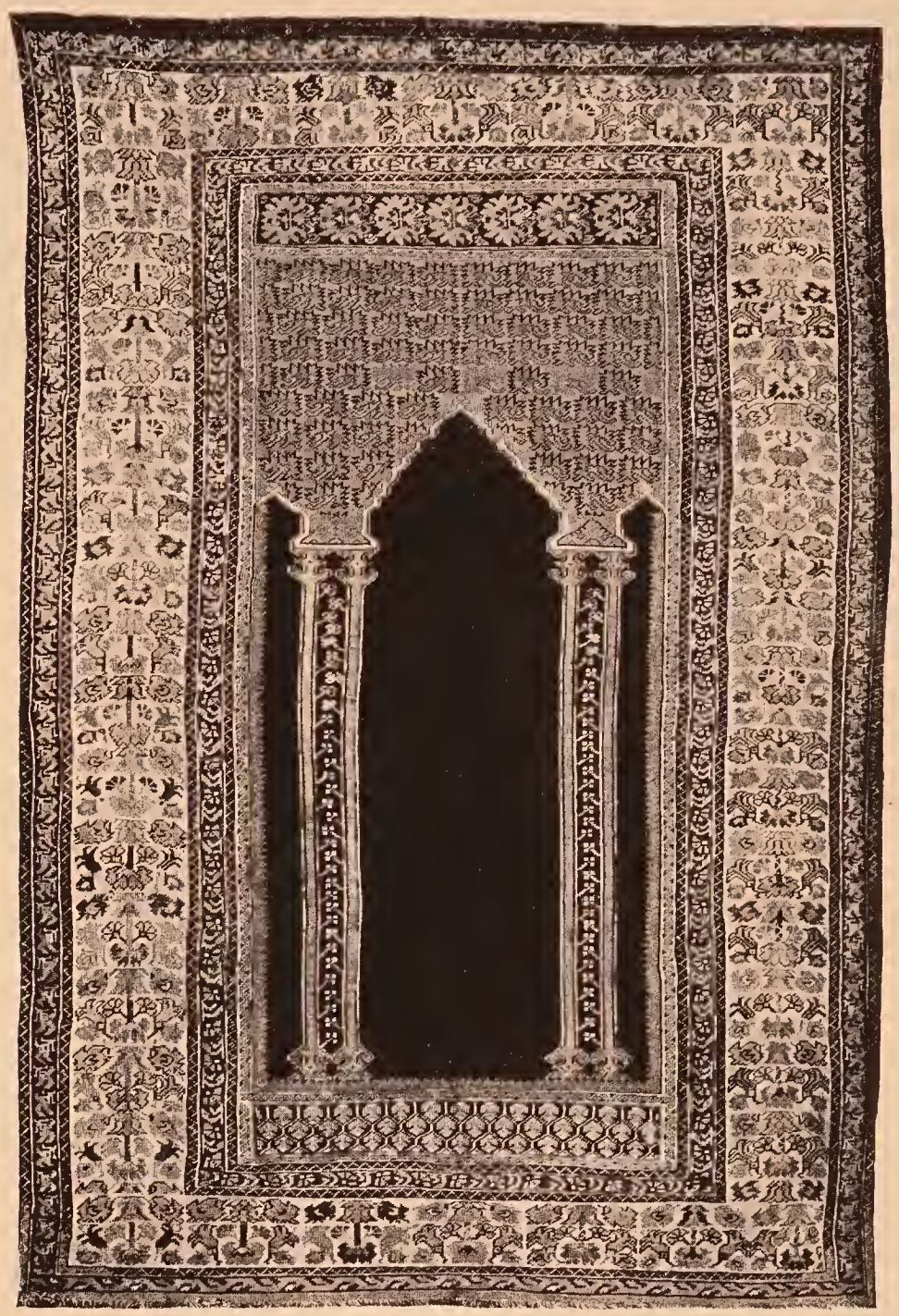
[ASIA MINOR] No. 30

Ghiordes knot, 99-120 to sq. in.: 11-12 vert.; 9-10 hor. [*6 ft. 4 in. by 4 ft.*]

The niche of the rug is red and is decorated with an inverted mosque lamp and floral device suspended from the crown of the arch. The color scheme is blue, yellow, white, and green. There are two pendent bands simulating columns, which are decorated with a regular formal leaf, flower, and stem motif in red, yellow, green, blue, and "taupe," outlined in brown, on a white ground. From the sides project leaf motifs, in the same color scheme; at the base is an inverted ewer, and at the top a foliated capital. The pitched arch is outlined in blue, white, and yellow, which extends down the sides and across the base in a saw-tooth pattern. ¶ The spandrel has a light blue ground and is decorated with an attenuated scroll in yellow and white. The spandrel extends down the sides and across the base of the niche in a narrow stripe of blue, flanked with yellow and decorated with a crossed reverse curve in red, yellow, white, and brown. The panel above the spandrel is decorated with a blue and white archaic form like the Chinese hydra; a bent leaf motif in yellow and white; and an interlacing pattern in yellow. The ground of the panel is brown. Surrounding it is a narrow stripe decorated with a crisscross pattern in white, red, yellow, blue, and brown. Separating the panel from the field, and surrounding both, is a border decorated with a close pattern of trefoils in red, yellow, blue, and white, outlined in brown. ¶ The main border is decorated with various detached flower sprays in red, yellow, and white, on a blue ground. The inner border is yellow and has single pink motifs outlined in red with the leaves in buff, on a yellow ground. The guard stripes are decorated with a zigzag pattern in various colors on a red ground, flanked with white lines. The outer border is white, decorated with the "curl" pattern, in red, yellow, blue, and brown. The guard stripes of the outer border are identical with those of the inner border, except that the ground of the outer stripe is brown. A rose-colored web extends beyond the pile.

Ballard Collection, No. 33.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*



Koula Prayer Rug of Seventeenth Century *No. 31*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.

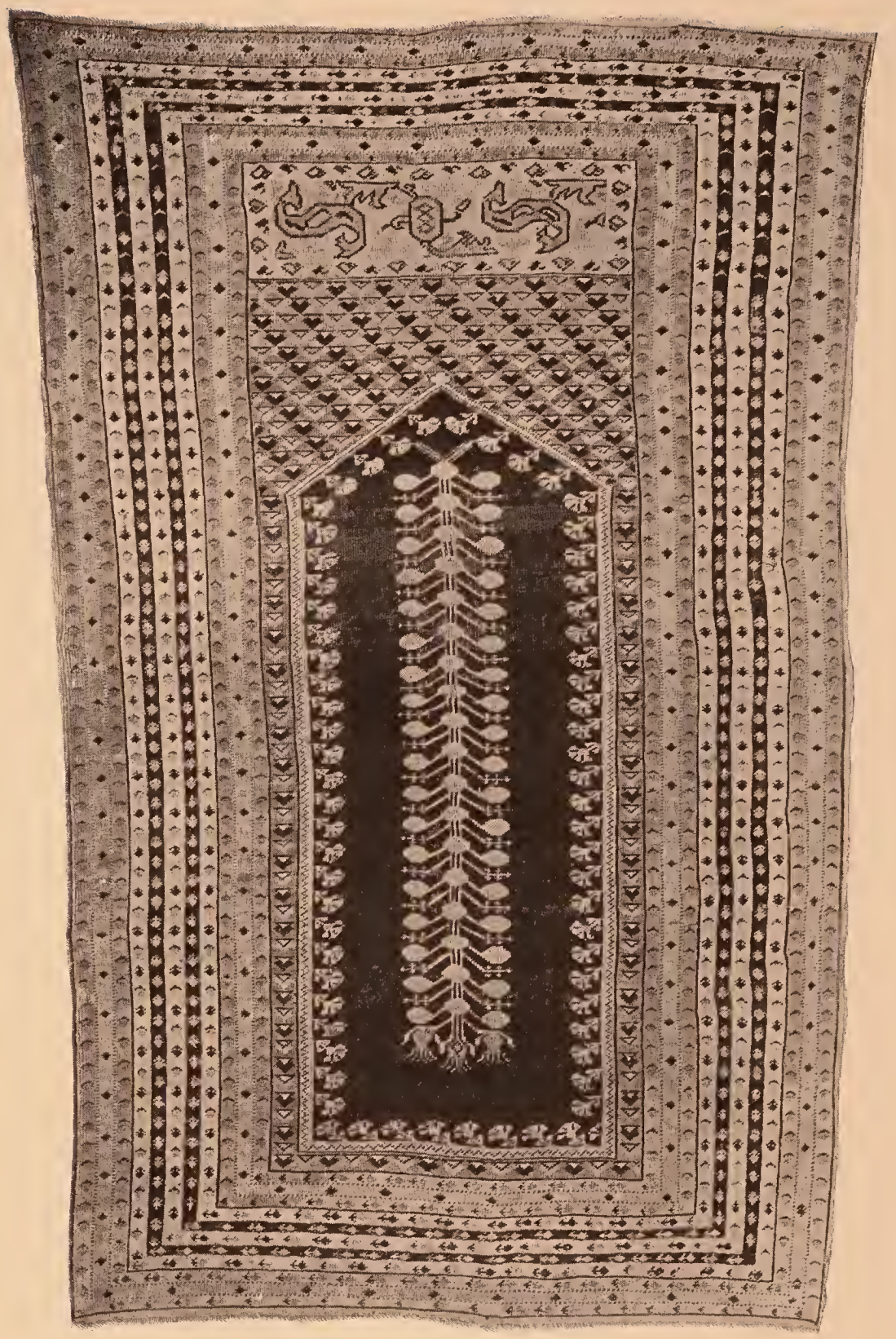
[ASIA MINOR] No. 31

Ghiordes knot, 99-108 to the sq. in.: 11-12 vert.; 9 hor. [*6 ft. by 4 ft.*]

The red field of this rug is divided into three parts by two double columns, which support the triple arch. The columns are yellow with green lines flanking them, and on the face of each column, projecting inward, are small three-petaled flower motifs in yellow and two tones of blue. The capitals and bases are identical, with simple cusps. The central arch is outlined in blue, brown, white, and yellow wavy lines. Down the sides of the niche and across the bottom is a sawtooth pattern in the same colors as the outline of the arch. ¶The spandrel is decorated with a yellow flower, or serrated leaf motif, with blue stem, outlined in red and arranged in rows, on a light blue ground. ¶The panel above the spandrel has a brown ground, and the area is filled with single joined flower motifs in yellow and two tones of blue. A second panel, below the niche, also has a brown ground. It is decorated with a honeycomb pattern in yellow, enclosing a trefoil in yellow and white. Surrounding these panels and also the entire niche is a yellow stripe, flanked with white and decorated with a staggered arrangement of blue spots. ¶The main border is decorated with a rectangular unit design, made up of conventionalized lilies and pinks, and a central plant motif, in varying color schemes of red and yellow and two tones of blue, on the creamy white ground of the border. ¶The inner border has a single pink and leaf motif in red and yellow in a close design, on a blue ground. It is flanked with white lines and with guard stripes of red crossed by a zigzag line in yellow. On the outer edges are brown lines. ¶The outer border and guard stripes are identical with the inner ones except that the guard lines of the border are yellow instead of white. The guard stripes are each flanked with brown lines. The design of the border changes to a branch pattern at the lower end of the rug, and the ground of the outer guard stripe changes to yellow. ¶An interesting diversion are the plain yellow corners of the inner guard stripe at the lower end of the rug. There is no web at the ends. A short fringe begins at the edge of the outer guard line. Ballard Collection, No. 34.

Illustrated: *An Exhibition of Oriental Rugs, Carnegie Institute, 1923.*

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum, New York, 1921; The Minneapolis Institute of Arts, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924*



Koula Prayer Rug, Seventeenth Century *No. 32*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 32

Ghiordes knot, 63 to the sq. in.: 9 vert.; 7 hor. [*6 ft. 3 in. by 3 ft. 10 in.*]

The red niche of this rug supports a long elaborate pendant hanging from the peak of the arch. It is made up of three solid leaf-like motifs in yellow, interspersed with delicate blue and white flower-like forms. At the bottom it terminates in three conventionalized motifs resembling pomegranates. Across the bottom of the niche and up the sides and along the flanks of the arch are projected single small pink sprays in yellow and blue, outlined in brown. The yellow, brown, and white lines of the arch extend down the sides and across the base of the niche in a widened border, in the centre of which is a zigzag motif in brown and white. ¶ The spandrel has a blue ground decorated with a diaper pattern in dark red and yellow, with outlines in brown. The spandrel extends down the sides and across the base with a single row of the diaper motif. The panel above the spandrel is decorated with a row of large reverse curve motifs; the central one is yellow, and on each side is a blue one. The ground of the spandrel is white, and surrounding it is a narrow border of the same ground, with small indefinite units in yellow outlined in red. ¶ The main border is made up of five narrow stripes, three with white grounds and two with brown grounds, all of them decorated with small floral motifs in red and brown, brown and yellow, yellow and blue, or yellow and white, all widely spaced in single rows. The two outer guard lines are brown and the four inner guard lines are yellow. ¶ The inner border is made up of three yellow stripes, the inner one being somewhat lighter than the other two and flanked with a line of black and white spots. The decoration of this border is a small flower motif similar to that of the main border. The outer guard lines are brown. ¶ The outer border is identical with the inner border. At the lower end of the rug the ground color of the inner and outer borders changes slightly. A short web and a short fringe appear at the ends. Ballard Collection, No. 35.

Exhibited: *Liberty's, London; Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 33

Ghiordes knot, 49-64 to sq. in.: 7-8 vert.; 7-8 hor. [*4 ft. 4 in. by 3 ft. 10 in.*]

The arched niche is defined by a border flanked with a white line and decorated with a remote suggestion of a running vine and flower design. The vine

Koula Prayer Rug of the Seventeenth Century *No. 33*

and flowers are in red outlined in yellow, on a green ground which changes to a darker green in the flanks of the arch. At the base of the niche this border turns upward at right angles, leaving an open space. In this space is a mosque lamp suspended from the arch with an elaborate composite flower and leaf pattern in yellow, green, blue, brown, and white, completely covering the enclosed area of the niche. Following the outer line of the arch is a narrow red border, outlined with white spots, which widens and extends down the sides. It is decorated with oblique lines in yellow, green, dark blue, brown, and white, alternating with hooks in the same color. This is probably a modified hyacinth motif. ¶The spandrels of the rug are decorated with a much angularized floral spray, with thick stems, in red and white outlined in brown, on a yellow ground. Above the spandrel is a narrow brown panel with an inscription decoration in red and yellow. ¶The main border has a white ground, and on it a large flower motif in red, outlined in blue or brown, or in blue outlined in red. Connected with it are three smaller flower motifs completing the unit of design. It is probable that the larger flower motif is the plane view of the smaller flower. The complete color scheme of the border is red, yellow, green, blue, and brown. One large green flower at the side and one in yellow at the top have been interpolated to break the regular sequence of the color scheme. ¶The inner border has, on a dark blue ground, the so-called "curl" pattern in red, yellow, green, and brown. At one corner the ground changes to white, and at the ends the design changes to a wavy line in red. The guard stripes are red decorated with a battlemented running pattern in white. The design and the color of the ground change somewhat at the ends. ¶There is an outer border on two sides only. It has a violet brown ground and is decorated with a "twisted ribbon" pattern in yellow and red. It is flanked by guard stripes like those of the inner border. There is a short fringe at each end. ¶Rugs of this character, because they include the lily so often seen in Rhodian pottery, are referred to as Rhodian rugs. Ballard Collection, No. 36.

Exhibited: *Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 34

Ghiordes knot, 81-99 to the sq. in.: 9-11 vert.; 9 hor. [*10 ft. 5 in. by 4 ft.*]

The rose-red of the field of this runner is decorated with five medallions taking the general form of palmettes. In the centre of each appears an elaborate palmette in two tones of red, green, blue, and white, on the blue ground of

Koula Rug of the Seventeenth Century *No. 34*

the medallion. Surrounding it are rather large pink motifs in red outlined in white. The outline of the medallion is white, which broadens at the sides and is decorated with a lozenge pattern in red. The remainder of the field is decorated with lanceolate leaves, rosettes, hyacinths, small palmettes, and lotus blooms. Long stems add to the decorative effect of the pattern. The color scheme of this decorative pattern is two tones of red, green, light blue, brown, and white, on the rose-red ground of the field. ¶The main border is decorated with flower, leaf, stem, and palmette motifs in two tones of red, two tones of blue, and white outlined in two tones of red, on a yellow ground. The large red palmette, surrounded with leaves and flowers, alternates with a dark blue palmette, in regular sequence throughout the border. ¶An inner border stripe is decorated with a conventionalized running vine in blue with a red flower motif in the undulations. The ground is dark red, and the stripe is flanked with guard lines made up of red and white spots. ¶The outer border is red and is decorated with a zigzag pattern simulating a running vine, in the undulations of which are blue, green, and white flower motifs. The guard lines are the same as the inner ones. A red web extends beyond the pile, and there is a fringe of warp threads at each end of the rug. The flower motifs in this rug are those sometimes seen in Rhodian plates. Therefore, examples of this type are known as Rhodian rugs. Ballard Collection, No. 37.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 35

Ghiordes knot, 72-80 to the sq. in.: 9-10 vert.; 8 hor. [*6 ft. 3 in. by 4 ft. 3 in.*]

The field of the triple-arched prayer niche is red. The central arch is stepped and is outlined with yellow, blue, white, and buff lines. Around the sides and base of the niche is a wide sawtooth pattern in white, black, light brown, yellow, and buff. From the crown of the arch is suspended a composite decoration made up of an inverted ewer, flower forms, and three pomegranate-like motifs in yellow, buff, two tones of blue, and white. Across the base of the niche is a row of detached pinks in yellow, buff, and blue, outlined in brown. ¶The spandrel is decorated with oblique rows of conventionalized flower forms, alternating red and yellow. The blue ground of the spandrel extends in two bands down the niche at right and left of the arch, in place of the usual columns. The decoration is a highly conventionalized floral motif in red and two tones of yellow, outlined in red and brown. The outlines of the arch are con-

Koula Prayer Rug of Seventeenth Century *No. 35*

tinued to form the outlines of these bands, and projecting from them are large picots forming a yellow fringe. The panel above the spandrel has a row of large reverse curve motifs in red, yellow, and blue, on a violet ground. Surrounding it, and also enclosing the entire field, is a stripe decorated with a composite unit of a flower and two leaves in red, yellow, and blue, on a white ground. The design in its entirety is not wholly discernible. The stripe is flanked by brown lines. ¶The main border is decorated with a rectangular unit of design, on a dark blue ground. The unit is composed of a lily, a pink, and a central plant motif, in varying combinations of red, three tones of yellow, and light blue. ¶The inner border has a yellow ground and is made up of a "curl" pattern in red, light brown, buff, two tones of blue, and white. The inner guard stripe has a red ground, and is decorated with a wavy line in yellow, blue, and white. ¶The outer guard stripe has a white ground with the same design in red, yellow, brown, and blue. It has one guard line in red, and one in buff. ¶The outer border is the same as the inner border. Both guard stripes have white grounds with a wavy line in red, yellow, and brown. Brown guard lines flank these stripes. ¶There is a web and short fringe at each end.

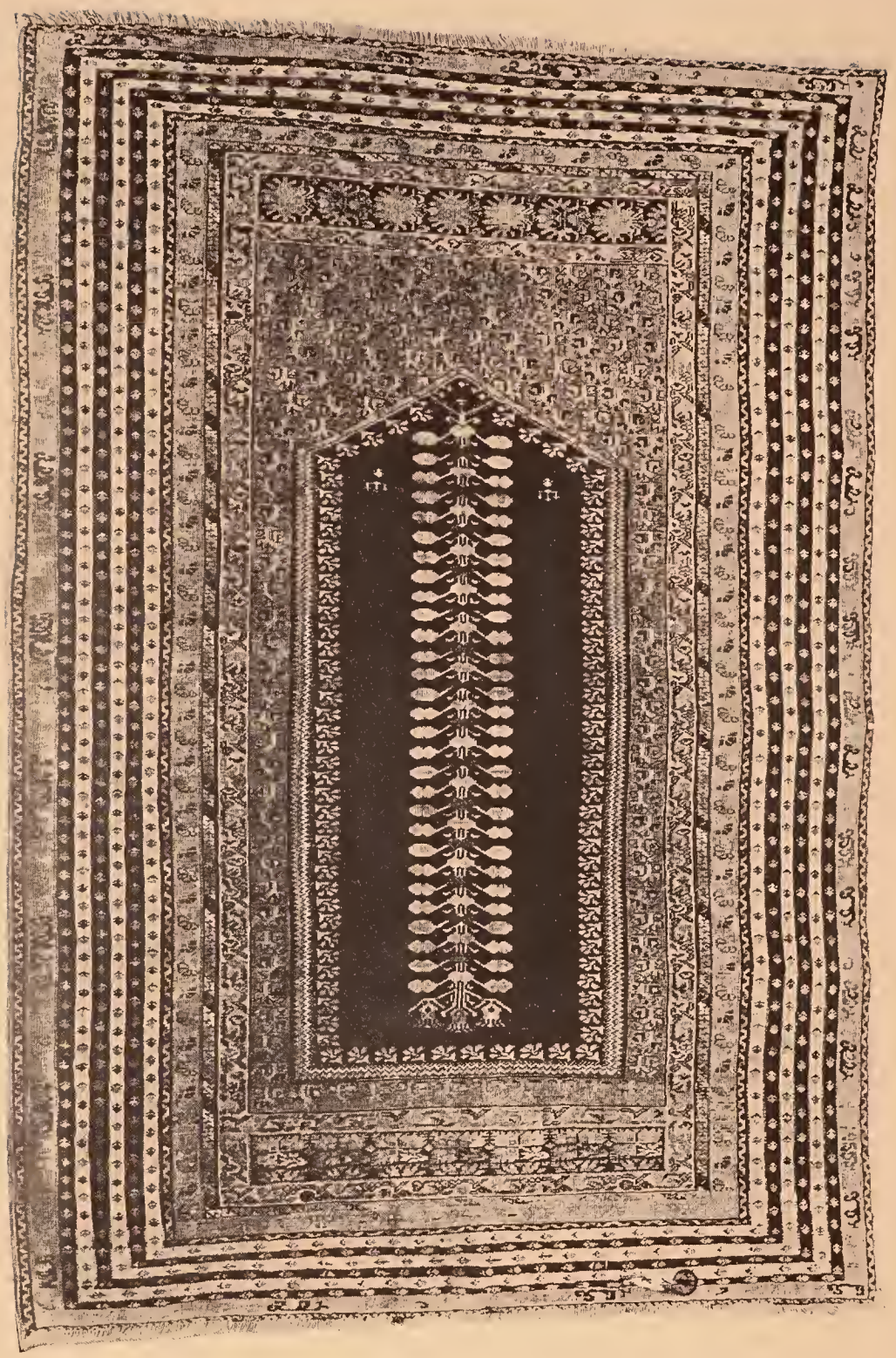
Ballard Collection, No. 38.

Exhibited: *The San Francisco Art Association, 1923; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 36

Ghiordes knot, 96-104 to sq. in.: 12-13 vert.; 8 hor. [*6 ft. 9 in. by 4 ft. 2 in.*]

The main embellishment of the blue field is a long elaborate pendant suspended from the peak of the arch. It is made up of plain leaf-like areas in yellow joined to a central triple stem with alternating red and yellow leaf forms and pairs of minute leaves placed between them. The pendant terminates in a triad of what seem to be pomegranate forms. The arch is formed by a narrow yellow stripe flanked by brown lines and decorated with small indistinct motifs. On the inner edge is a white line. The lines continue down the sides of the niche, and across the base is a band of zigzag lines in red, buff, brown, and white. At the outer edge of this band is a brown line. Projecting inward from the band is a row of flower and leaf sprays in two tones of yellow. ¶The spandrel is decorated with an allover pattern of flower and leaf units in buff and yellow, on a light blue ground. The blue of the spandrel extends down the sides of the niche and across the base, with a single line of these same flower motifs in the same color scheme. ¶The panel above the niche has a brown ground and on it are large single conventionalized flowers in two tones of yel-



Koula Prayer Rug of the Seventeenth Century No. 36

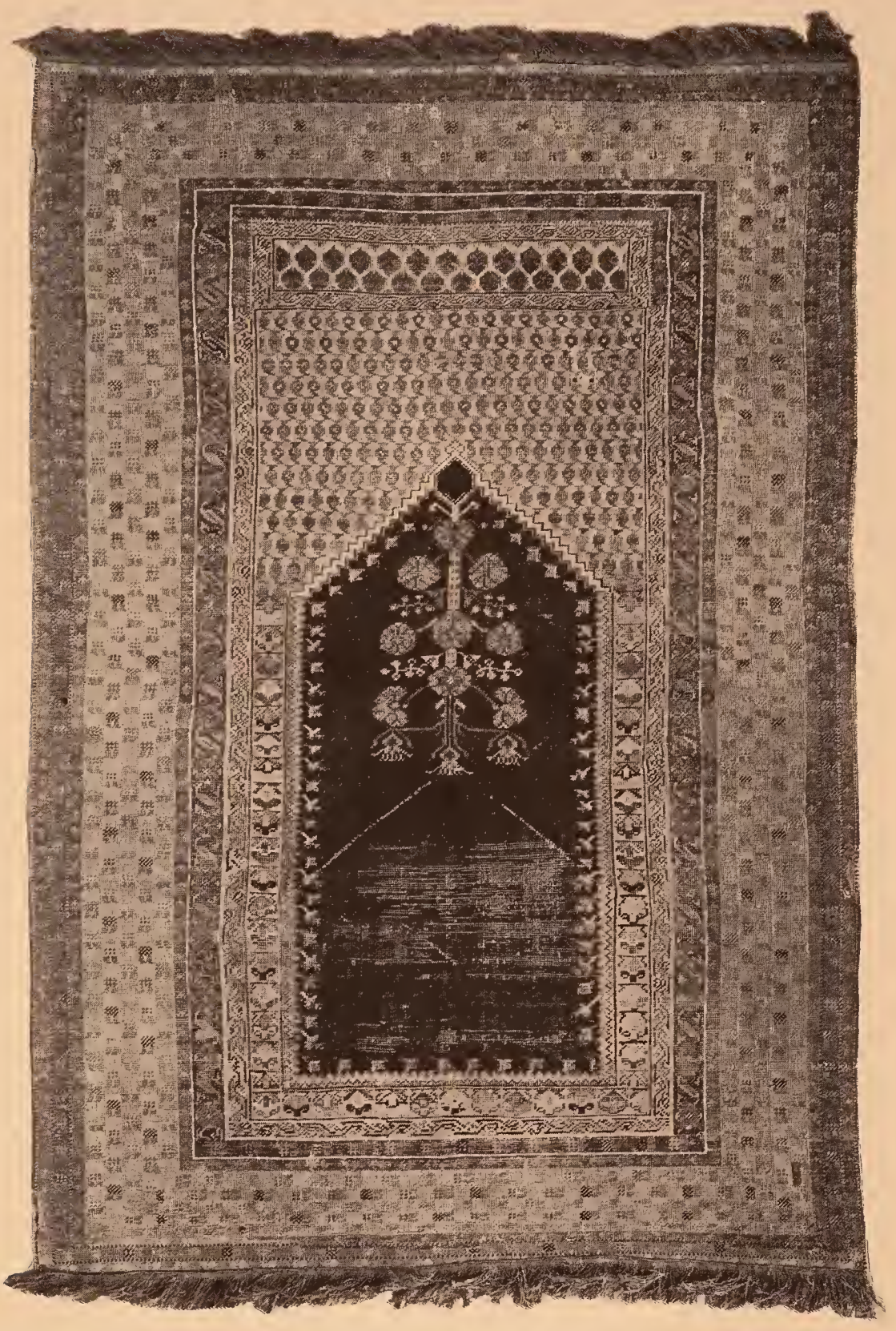
low, two tones of blue, and red. Below the niche is a second panel, also with a brown ground, decorated with a rectangularized flower spray in two tones of yellow, red, and light blue. Surrounding both panels and enclosing the entire field is a border with a leaf and flower motif in red, two tones of yellow, "taupe," light blue, and brown. It is guarded by dark brown lines. ¶ The main border is made up of six narrow stripes alternating black and white. They are decorated with small flower motifs in blue and yellow, yellow, blue and brown, red and brown, and yellow and brown, evenly spaced at moderate intervals. The guard lines are red. ¶ The inner border is a yellow stripe decorated with an indistinct flower spray motif in red and blue and delicate tones that blend with the yellow of the ground, so that the complete pattern is indiscernible. It is guarded by light blue lines. The guard stripe on the inner side is decorated with a reverse curve motif in various colors on a red ground. The guard stripe on the outer edge of the main border is decorated with a wavy line in various colors on a brown ground. ¶ The outer border is decorated with the "curl" pattern in red, light blue, black, yellow, and "taupe." It is guarded by light blue lines. On the extreme outer edge of this border is a guard stripe of brown, decorated with a wavy line in red, yellow, blue, and white. There is a fringe at each end. Ballard Collection, No. 39.

Exhibited: *The Minneapolis Institute of Art, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 37

Ghiordes knot, 72 to the sq. in.: 9 vert.; 8 hor. *[5 ft. 11 in. by 4 ft.]*

In the centre of the rug is a blue niche, with a pitched arch, from which hangs a composite floral motif simulating a mosque lamp. It is made up of yellow pinks, outlined in red, showing top and side views; three yellow forms that resemble the pomegranate, at the ends of blue stems; and blue and yellow sprays. The stepped arch is outlined in yellow, brown, and white, and down the sides and across the base is a sawtooth border in the same colors. A flower form projects from the sides of the niche and flanks of the arch in light blue and two tones of yellow. ¶ The spandrel is decorated with a pear-shaped form in yellow with alternating blue and yellow bases. The blue ground of the spandrel extends down the sides of the niche and across the base and is decorated with a single row of unidentified motifs in red, two tones of yellow, green, dark blue, and brown. The panel above the spandrel is decorated with a honeycomb pattern defined by white lines, outlined in yellow, enclosing an indiscernible design in two tones of brown. It is surrounded with a stripe of a



Koula Prayer Rug of the Seventeenth Century *No. 37*

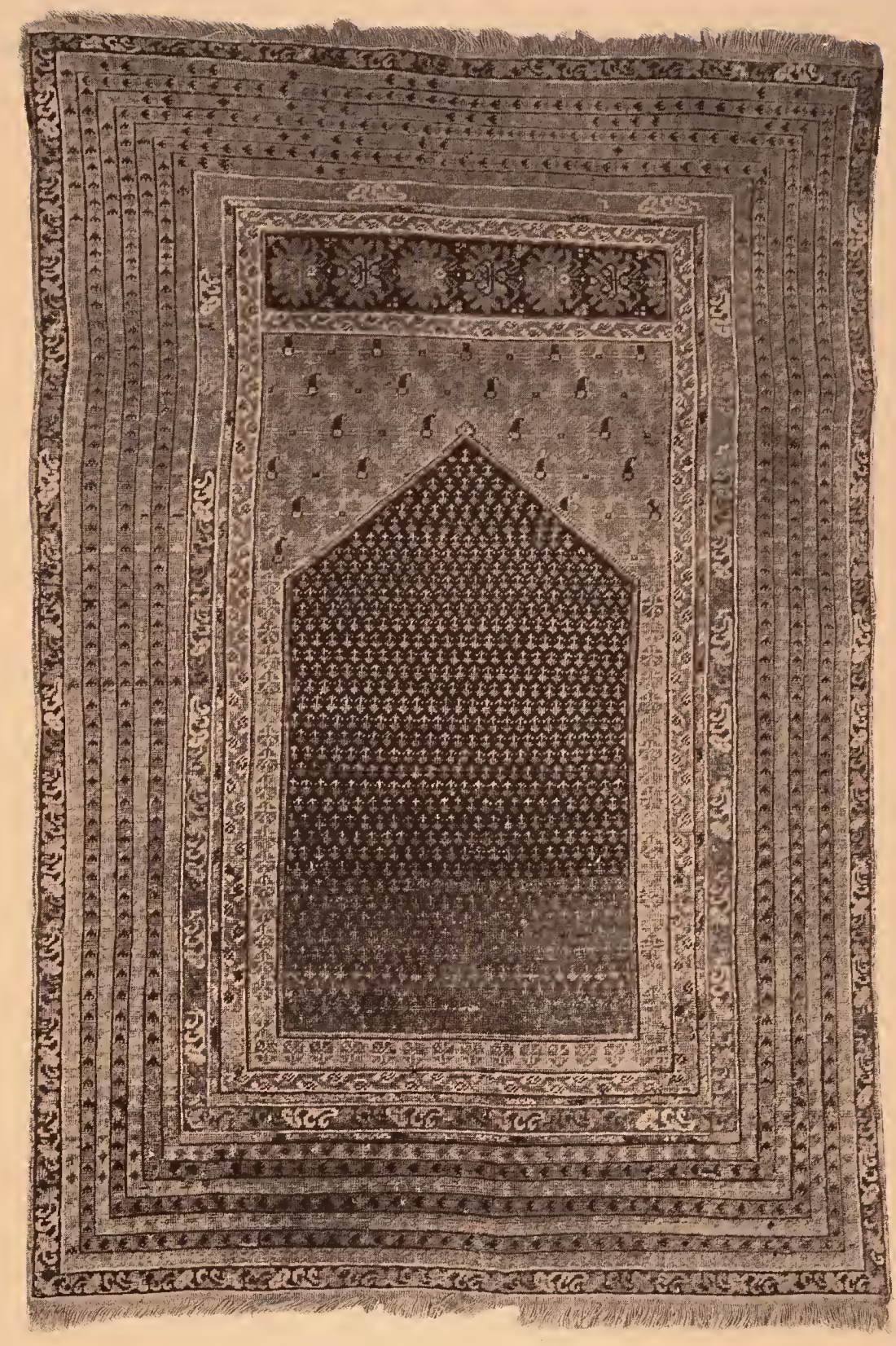
running vine in blue outlined in brown, on a yellow ground. This same stripe includes the entire field but changes at the upper end to a darker ground decorated with an indistinct motif. ¶ The main border is made up of five narrow stripes alternating blue and yellow and decorated with small square units, every other one of which is decorated with a barred motif. ¶ The inner border is decorated with a reverse curve motif alternating with a floral form. The color scheme is three tones of yellow, blue, and brown on a green ground. It is guarded by white lines. There is only one guard stripe at the outer edge of this border, decorated with an indistinguishable motif in two tones of yellow, on a deep yellow ground. ¶ The design of the outer border is identical with that of the main border, but the ground is blue guarded by yellow stripes. The design, because of repair, has been interrupted at both ends. There is a long varicolored silk fringe at each end. Ballard Collection, No. 40.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 38

Ghiordes knot, 49-64 to sq. in.: 7-8 vert.; 7-8 hor. [*5 ft. 1 in. by 4 ft. 1 in.*]

The deep blue field of this rug is decorated through the centre with a long elaborate pendant which probably was, in the mind of the weaver, an idealized mosque lamp. It is made up of three ovals in two tones of yellow, placed in parallel rows and connected with a triple stem through the centre. The lower end of this motif terminates in three highly conventionalized plant forms, perhaps pomegranates. They have the same color scheme as the pendant with the addition of blue, white, and brown. Yellow, buff, white, and brown lines in a zigzag pattern form the flank of the arch. These lines are continued to form the outline of two bands which have supplanted the columns usually supporting the arch. From the outer edge of the bands small flowers in yellow project into the blue field. A narrow niche and arch appear at right and left. Across the base and up the sides are yellow picots tipped with white. The bands are decorated with a row of unidentified angular motifs in red and yellow on a light blue ground which extends upward into the spandrel. ¶ The spandrel is decorated with a flower and leaf motif in red and two tones of yellow arranged in oblique rows. The panel above the spandrel has an allover lozenge pattern in two tones of yellow and brown. Separating the panel from the spandrel, and enclosing it and the entire field, is a yellow border flanked with brown lines. It is decorated with an irregular reverse curve in red, yellow, light blue, and brown. ¶ The main border is made up of six narrow stripes



Koula Prayer Rug of the Eighteenth Century *No. 39*

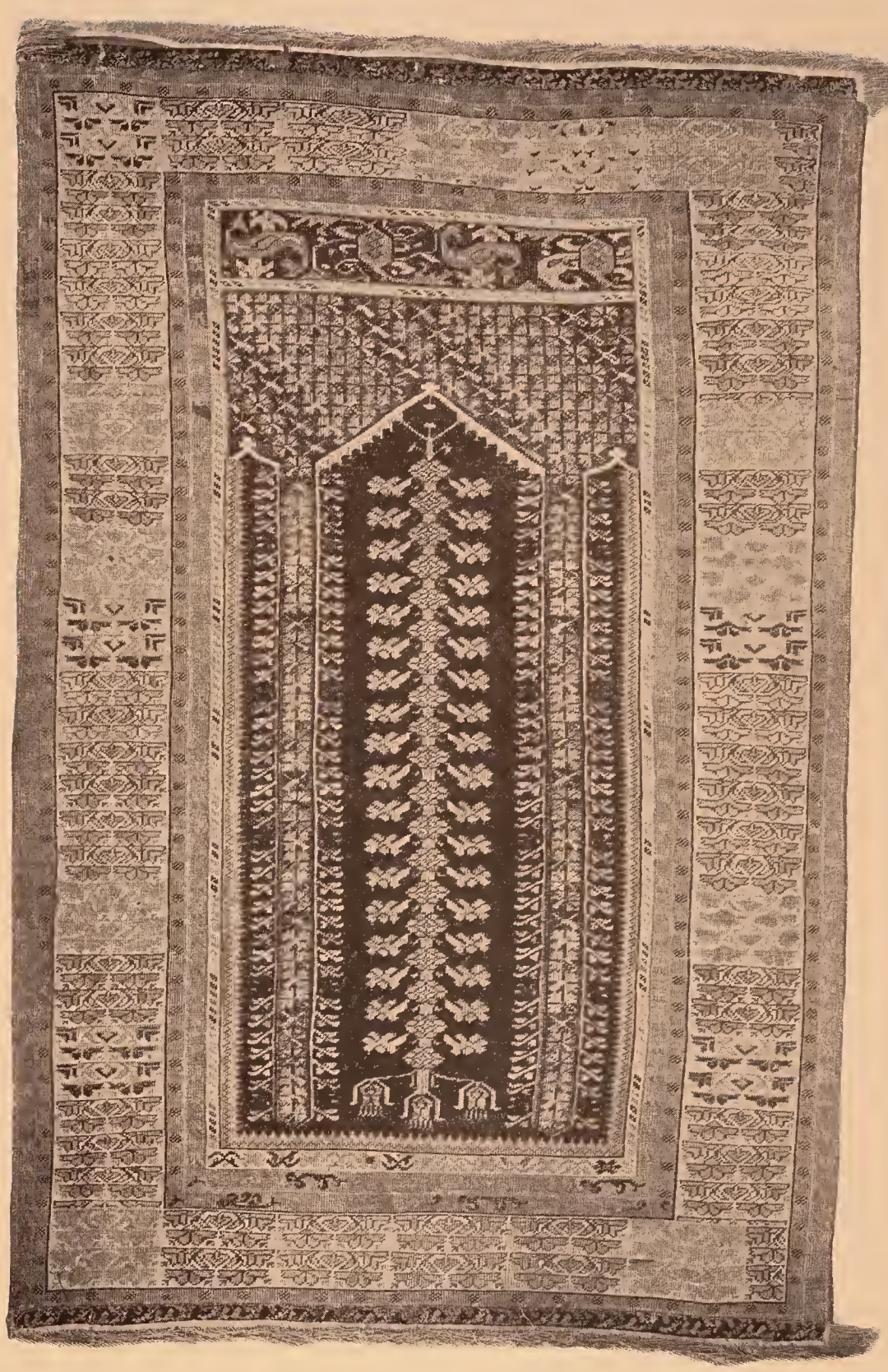
KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR]

No. 40

Ghiordes knot, 63-70 to the sq. in.: 9-10 vert.; 7 hor. *[6 ft. by 4 ft.]*

The field has a triple niche with a blue ground, and a pendent floral device suspended from the arch, composed of flower forms in yellow, outlined in red, projecting from a central stem of lozenge forms in yellow and white, outlined in red and brown. The pendant terminates in three formal flower forms. The flanks of the arch are defined by yellow, white, and brown lines which are continued to form outlines of pendent bands simulating the column supports of the triple arch. Projecting from the sides of these bands are forms in red, two tones of yellow, and blue. At the sides of the niche is a wide yellow picoted band with a zigzag pattern defined in brown. ¶ The spandrel is decorated with an allover pattern of flower forms, like pinks, arranged in oblique lines according to their colors. The sequence is polychrome, brown, yellow, and light blue. The dark blue ground shows between the flower forms in horizontal and vertical lines, giving the effect of a squared background. The blue ground of the spandrel extends down into the bands which take the place of columns to support the arch, with the same flower motif forming a single row in red, two tones of yellow, and blue. ¶ The panel above the spandrel is decorated with a large reverse curve motif alternating blue and yellow on a brown ground. A narrow white stripe decorated with small reverse curves in red, yellow, blue, and brown surrounds the panel and extends down the sides and across the bottom of the field. This design changes at the lower end to a flower motif with crossed stems. ¶ The main border has the decoration divided into rectangular units. In these units is an intricate floral convention with variations of red, two tones of yellow, buff, light blue, and brown on a white ground. Brown guard lines flank the border. ¶ The inner border is divided by a line into a buff and a yellow stripe. The design is indiscernible, only the brown and white parts being visible. This design changes at the lower end to a "curl" motif, introducing red, brown, and blue. This "curl" motif simulates the form of the archaic dragon design often seen on ancient Chinese bronze and jade. ¶ The outer border is identical with the inner border on the sides of the rug and across one end. At the lower end the outer border has been replaced by a strip of Italian brocade and there is a long fringe at each end. This rug was probably formerly in the possession of an Italian collector whose loving care thus added to its long life and preservation. Ballard Collection, No. 43.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*



Koula Prayer Rug of the Seventeenth Century No. 40

KOULA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 41

Ghiordes knot, 48-63 to sq. in.: 8-9 vert.; 6-7 hor. [*5 ft. 9 in. by 3 ft. 5 in.*]

The blue field is decorated with an open allover pattern of a vase and flower motif in yellow, blue, and brown. The niche is outlined with yellow, buff, and brown lines which form a zigzag pattern along the flanks of the arch. ¶ The spandrel has a light blue ground and is decorated with oblique rows of a small unknown form in brown and yellow. The blue of the spandrel continues down the sides and across the base of the field, decorated with a single row of the spandrel motif. It is flanked with a brown line. ¶ The main border is made up of five stripes, two in blue and one in yellow. They are decorated with a small flower motif in two tones of yellow, blue, and brown, and are flanked with either brown, yellow, or light blue lines. ¶ The inner border is yellow, but divided into three stripes. The middle stripe is decorated with the same motif that appears in the spandrel. The two flanking stripes are decorated with the same motif that appears in the main border. ¶ The outer border also has a ground in two tones of yellow, separated by a brown and white spotted line; the outer half is decorated with the same motif as the spandrel, and the inner half with the same motif as the border. A short fringe shows at both ends.

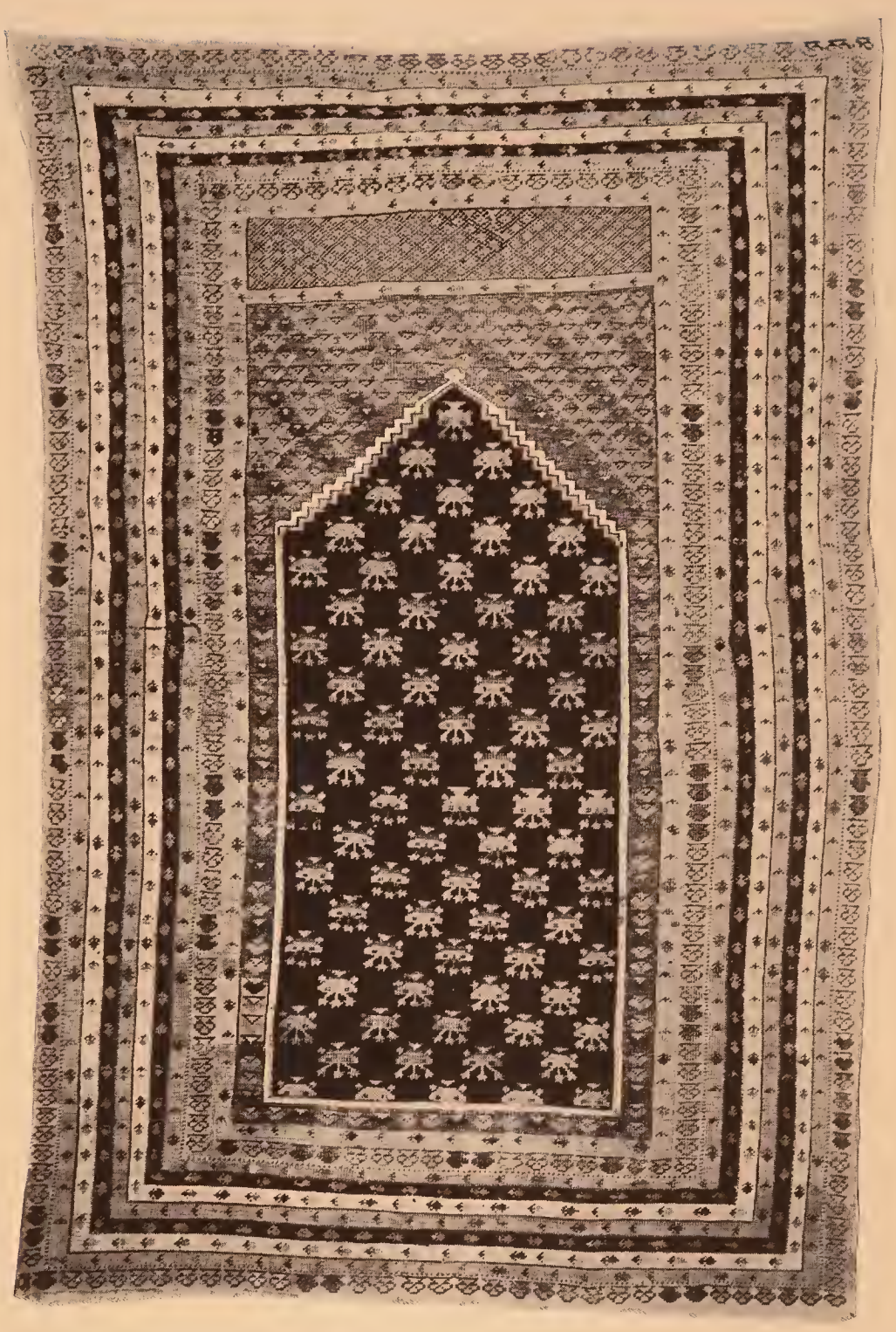
Ballard Collection, No. 44.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

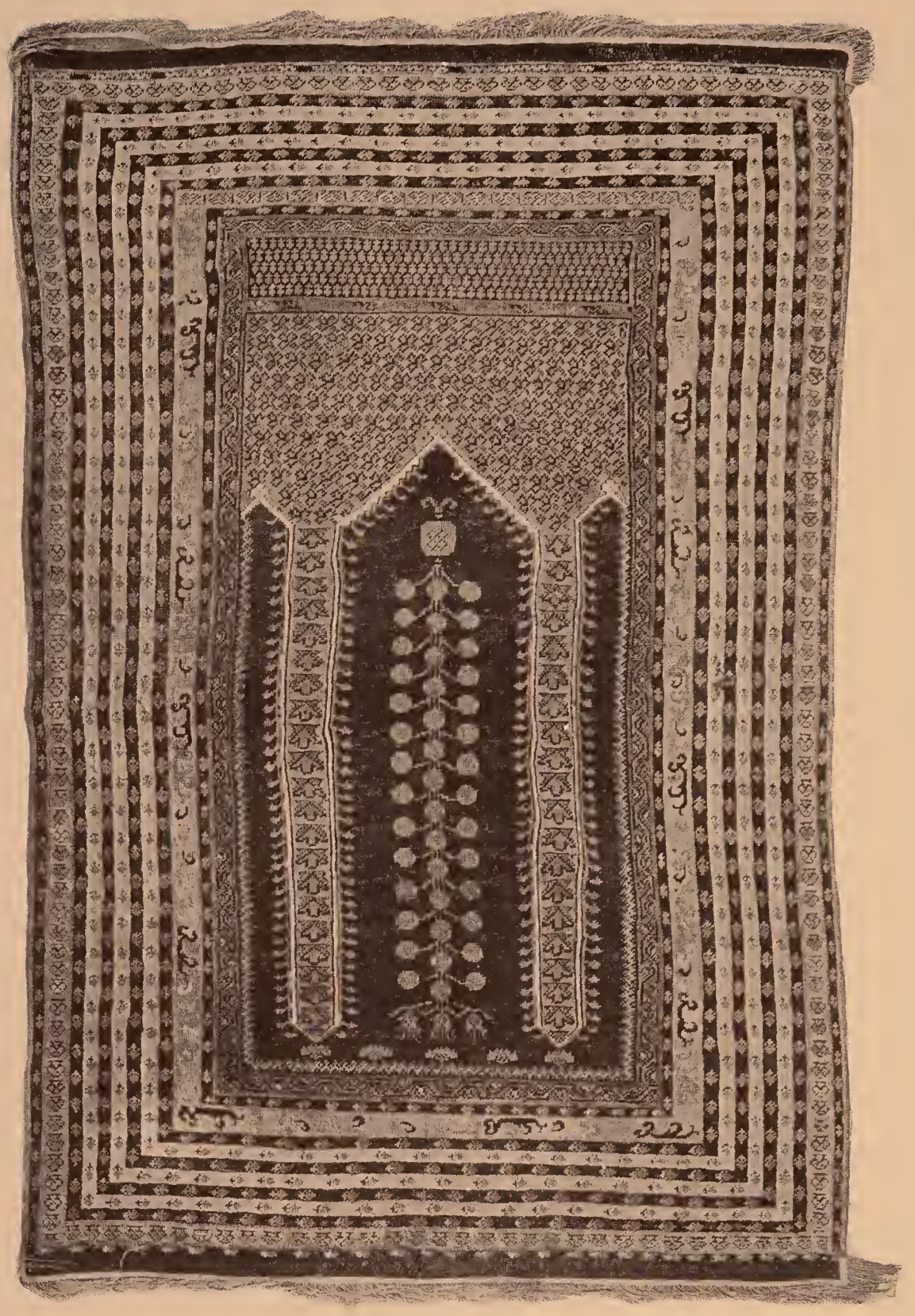
KOULA PRAYER RUG OF THE EIGHTEENTH CENTURY. [ASIA MINOR] No. 42

Ghiordes knot, 49-64 to sq. in.: 7-8 vert.; 7-8 hor. [*5 ft. 9 in. by 3 ft. 10 in.*]

The background of the triple arch is blue, and down the centre is a typical pendent motif made up of three plain leaf-like areas in regular rows, emanating from a triple stem. At the lower end are three conventionalized flower forms and at the upper end is a square terminal in yellow outlined in reddish brown. The arch is defined by a scallop in white, outlined in brown and yellow, which extends down the niche and forms the outline of two bands which simulate two columns, supporting the triple arch. From the sides of these bands and from the flanks of the arch project indefinite flower forms in yellow and light blue. ¶ The spandrel is decorated with a diaper pattern of a three-lobed leaf in yellow outlined in brown. The stems are blue, and motifs are placed diagonally on the field. The yellow of the ground of the spandrel



Koula Prayer Rug of the Eighteenth Century No. 41



Koula Prayer Rug of Eighteenth Century *No. 42*

extends down the sides of the niche and across the base in a sawtooth pattern. A reddish brown line surrounds the spandrel and the niche. ¶The panel above the spandrel is decorated with rows of a small unidentified motif in yellow and light blue, on a dark brown ground. Separating the panel from the spandrel is a narrow border of blue decorated with a crossed reverse curve motif in red, yellow, and dark blue. The blue ground of this narrow stripe continues around the field but the decoration changes to an angulated vine pattern in yellow, outlined in reddish brown, and small leaf or flower forms in brown and white. ¶The main border is made up of seven narrow stripes, three white and four brown, all evenly decorated with a small yellow flower form, placed at regular intervals. ¶The inner border has a yellow ground with "curl" motifs in reddish brown, yellow, light blue, and dark brown. On the inner side of this border is a narrow dark brown stripe with a small yellow flower form. ¶The outer border is yellow, guarded by light blue lines and decorated with an unidentified form in red, yellow, buff, blue, and green, in an irregular color sequence. On the outer edge of the rug is a narrow stripe, with a brown ground, decorated with the same small flower motif used in the main border. A stripe of red velvet has been added at the ends, and also a silk fringe.

Ballard Collection, No. 45.

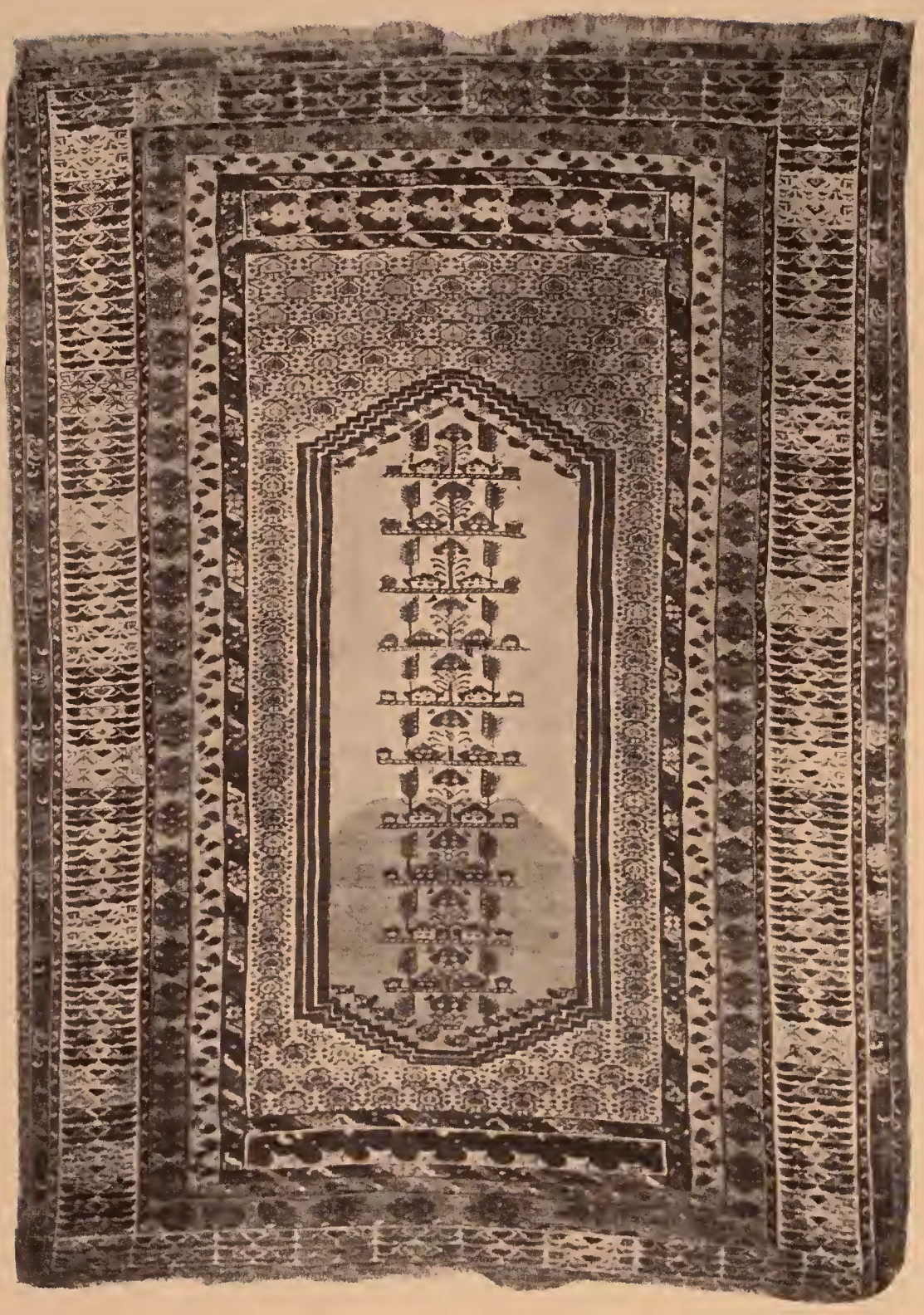
Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 43

Ghiordes knot, 126 to the sq. in.: 14 vert.; 9 hor. *[6 ft. by 4 ft. 5 in.]*

The niche is outlined by one blue and two yellow stripes, which at the upper and lower ends form, in a zigzag pattern, two flattened arches from the flanks of which pinks in yellow and red project into the mauve-colored field. Through the centre of the field is an interesting pictorial decoration which forms a repeat pattern down the length of the field. It is made up of a central tree form with a tomb and another tree form at each side, together with a smaller architectural unit. The color scheme is red, yellow, blue, brown, and white. ¶The usual spandrel occurs at both ends of the field, connected by a strip extending down the sides. The spandrel is decorated with a very highly conventionalized flower form in yellow with the centre now and then brought into prominence by a brown outline. ¶A panel at the top of the rug has a brown ground and is decorated with a row of single floral motifs in yellow and blue. A lower panel also has a brown ground and is decorated with a row of single flower motifs in yellow, blue, and white, placed diagonally. The upper



Koula Rug of the Eighteenth Century *No. 43*

and lower panels are separated from the spandrel by a yellow stripe which is decorated with a running vine and flower design in red, two tones of blue, brown, mauve, and white. A continuation of this stripe surrounds the entire field. Also surrounding the field is an extra stripe, decorated with a running vine in two tones of blue, with red and yellow leaves or flowers, on a buff ground. ¶ The main border is made up of rectangular units including conventionalized flower forms in various colors. Red, two tones of yellow, two tones of blue, mauve, and brown reoccur in irregular sequence, on a white ground. Two guard stripes, one with a red ground, and the other with a brown ground, guard the border. They are decorated with a wavy line in a varied color scheme in two tones of yellow, blue, and white. ¶ The decoration of the inner border is faintly discernible. It appears to be a flower form within a hexagon, in two tones of yellow and blue interspersed with white. ¶ The outer border is yellow and a "curl" pattern in red, yellow, blue, and white is evenly spaced over the surface. Light blue guard lines flank the border, a part of which is missing at each end. Because of the decoration in the niche, which includes a pictorial representation of a tomb, these rugs are often referred to as tomb or cemetery rugs.

Ballard Collection, No. 46.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; The Minneapolis Institute of Arts, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE BERGAMA GROUP

The eight rugs in this group come from Bergama, the ancient city of Pergamum, in Asia Minor, about one hundred miles northeast of Smyrna. The greater number of the rugs falling under this head have distinct characteristics which entitle them to special notice. They have a field, pointed at each end, decorated with either a suspended mosque lamp or a vase form, invariably associated with arabesques; spandrels decorated with either large conventionalized flower and leaf forms or arabesques; borders consistently planned, with alternating cartouches and tile forms; and, more often than not, plain reciprocating trefoil designs, in two colors, in the secondary borders. Red may predominate in these rugs in rather pure color, or yellow may predominate in a greyed tone. Another subdivision is represented by rugs nearly square in shape and decorated with highly conventionalized leaf and palmette motifs reminiscent of archaic styles. The Ghiordes knot is universally used, and the pile is of medium length. It would seem that there are few large rugs in the Bergama group. Sometimes conventionalized flower forms suggest realism, but one finds that the motifs always retain their conventionalized significance.

Bergama Rug of the Seventeenth Century *No. 44*

BERGAMA RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 44

Ghiordes knot, 63-70 to the sq. in.: 9-10 vert.; 7 hor. [*8 ft. 1 in. by 5 ft. 4 in.*]

The rose-red field is pointed to form a niche at each end. It is decorated in the centre with a yellow medallion, outlined in blue, to which are attached six pendent lamp-like forms of elaborate design, in red, yellow, two tones of green, blue, violet, brown, and white. Small pendent forms are also attached to the outer edge of the medallion. In the centre of the medallion is a lozenge outlined by a green border. Radiating from the four points of the lozenge are four palmette-like forms in red, green, violet, brown, and white. In each of the four corners of the field is a quadrant of a lozenge-shaped medallion in blue, decorated with rosettes, serrated leaf forms, and small floral forms in red, yellow, green, violet, and white. These quadrants are outlined in white and form the flanks of a stepped arch at each end of the field. From each step of the arch a white floral form, outlined in brown, projects into the red field, and from the sides of the field are projected floral and leaf motifs in yellow, two tones of green, blue, violet, and white. ¶ The main border is yellow, decorated with a series of joined cartouches in red, green, and violet, in regular sequence. Each cartouche is decorated with a lozenge, which has elaborated points and a flower form in the middle. Outside the lozenge are other flower forms. Between the cartouches, on the yellow ground, are crossed stems with floral terminals in green, light blue, or violet. ¶ The inner border and the outer border are identical. They are decorated with a continuous conventionalized vine, flower, and leaf design, with the vine and leaf in white, outlined in red, and the flowers in red, blue, and green. The ground is brown, and the guard stripes are made up of a reciprocal tooth pattern in red and white. Brown lines flank them. ¶ There is a red web at each end of the rug. This type of rug is sometimes classed as Bergama but is made in Makri, many miles from Bergama. Formerly in the Holstein Collection. Ballard Collection, No. 47.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BERGAMA RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 45

Ghiordes knot, 60-88 to the sq. in.: 10-11 vert.; 6-8 hor. [*6 ft. 1 in. by 4 ft.*]

The rug is made up of seven complete octagonal medallions and parts of others, separated by a "twisted-ribbon" band in light blue, decorated with an attenu-

Bergama Rug of the Seventeenth Century *No. 45*

ated reverse curve, in brown. Joining each is a square, made up of decorated panels in various colors. All the medallions have the same design, a curious bold motif, resembling a conventionalized insect or animal form. No two have the same color scheme. There are three tones of red, green, blue, brown, and white, all in pastel tones. ¶An outer border surrounds the rug. It is made up of a running branched pattern in red, outlined in brown, on a yellow ground. ¶The pile is long, giving to the wool a silky sheen. The rug is thick, but comparatively light for its size. Previous ascriptions assign this rug to Bergama but it seems more particularly Kazak. Ballard Collection, No. 48.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BERGAMA PRAYER RUG OF THE EIGHTEENTH CENTURY. [ASIA MINOR] No. 46

Ghiordes knot, 90 to the sq. in.: 10 vert.; 9 hor. *[5 ft. 4 in. by 4 ft. 3 in.]*

The rose-colored field is pointed at each end and is decorated with an allover pattern of floral arabesques; a vase form at each end; and at each side a rectangular strip of conventionalized flowers. The arabesques are in various full color combinations, with the exception of orange, which seems to be universally missing in rugs of the Near East. The vase forms are blue decorated with red and white cloud-like forms. Each of the four corners of the rug is filled with a quadrant of a medallion, outlined in red, brown, and white, simulating in its outlines the flank of a stepped arch. The design of the quadrant is composed of a conventionalized rosette and lanceolate leaves with smaller flower motifs in two tones of red, yellow, green, blue, brown, and white, on a dark blue ground. The motifs are outlined either in brown or white. From one side of each quadrant a row of small flower forms in various color combinations projects inward. ¶The main border is yellow and has a heavy running vine in a brownish red. In the undulations of this vine are alternating pinks and roses. Associated with the pink is the lily, and the color scheme is two tones of red, two tones of blue, brown, and white. Associated with the rose is also the lily, in a slightly different form, and the color scheme is two tones of red, blue, white, and brown. ¶The inner border is made up of a curiously formed flower motif in two tones of red, yellow, green, and white, on a blue ground, flanked by guard lines in two tones of red and white. ¶The outer border has the same design as the inner border and the same color scheme, with the exception of the ground, which is dark red. The guard stripes have a close pattern of red and

Bergama Rug of the Eighteenth Century *No. 46*

Bergama Rug of the Seventeenth Century *No. 47*

white spots, and are flanked with dark red lines. ¶A yellow silk fringe has been added at the ends and extends partly down the sides.

Ballard Collection, No. 49.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BERGAMA RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 47

Ghiordes knot, 108-126 to sq. in.: 12-14 vert.; 9 hor. [*5 ft. 5 in. by 4 ft. 6 in.*]

The field, which is nearly square, is decorated all over with highly conventionalized forms. The centre one is undoubtedly a palmette form, while the two end ones are also palmettes, on blue lozenges, flanked by two large conventionalized leaves. Large leaves of this sort lead one to think that the "dragon" motif in the so-called dragon rugs might be an exaggerated convention of a large leaf form. At the two sides of the field are detached lanceolate leaves, and interspersed are small individual conventionalized forms. The color scheme is two tones of red, yellow, green, two tones of blue, violet, brown, and white, on a red ground. Red, brown, and white, in various combinations, have been used to outline the motifs. The main border is yellow and has a design of a central stem in brown from which spring pairs of flowers, one in two tones of red, outlined in brown, and the other in blue, outlined in violet. This design has the appearance of the "tree of life." ¶The inner border is decorated with a flower motif, probably the pink, in red, green, blue, and white, on a brown ground. The inner edge of this border is guarded by a white line, and the outer edge by red and white lines. ¶The outer border is similar to the inner one. ¶A new tape protects the edges at the sides, and a red and blue web projects at each end of the rug.

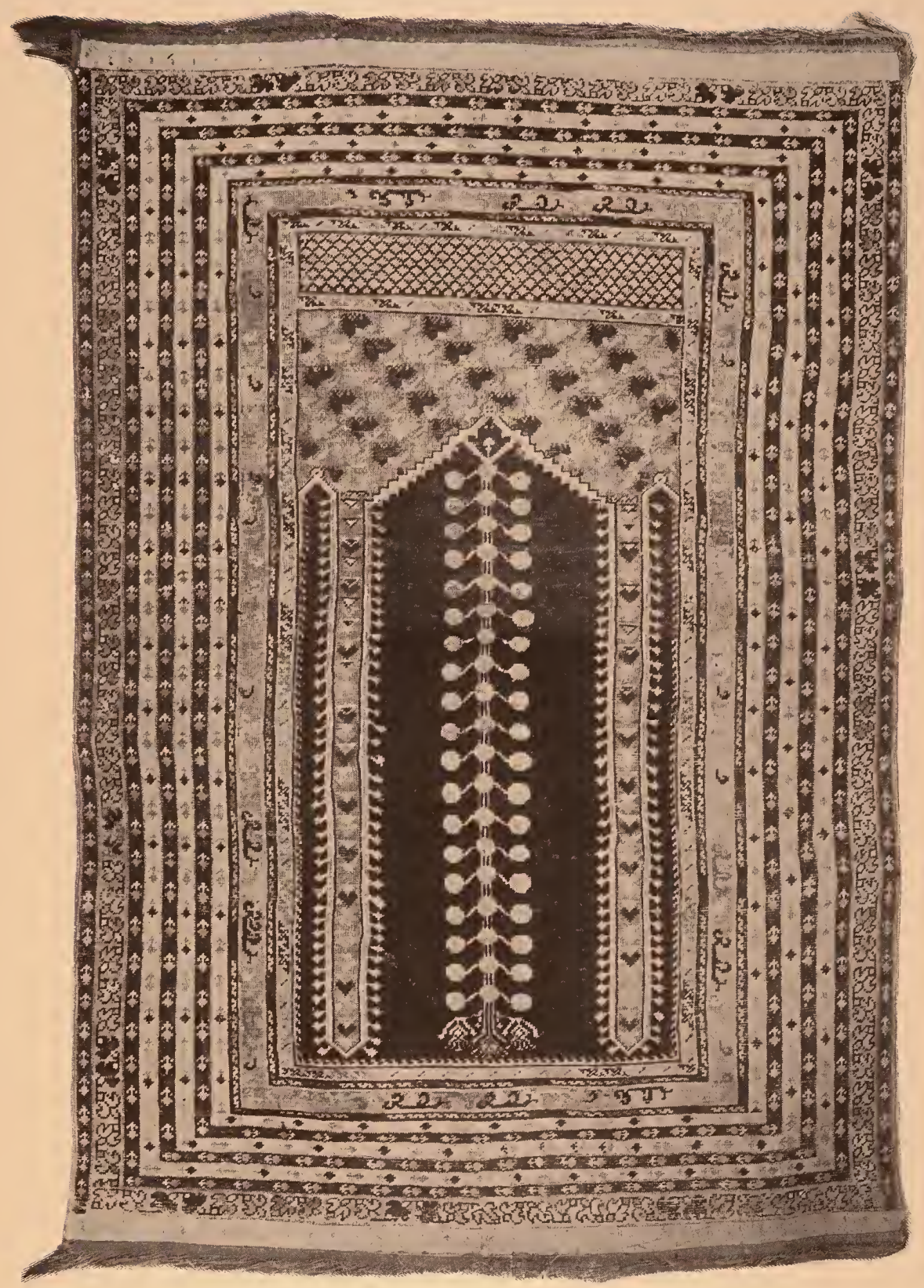
Ballard Collection, No. 50.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BERGAMA HEARTH RUG OF THE SIXTEENTH CENTURY. [ASIA MINOR] No. 48

Ghiordes knot, 100-132 to sq. in.: 10-12 vt.; 10-11 hr. [*5 ft. 3 in. by 4 ft. 1 in.*]

The red field is pointed at each end and is decorated with an allover design which includes floral arabesques and vase forms. The arabesques are red, yellow, green, two tones of blue, violet, and white, outlined in white and brown. The vase forms are yellow decorated in two tones of red, blue, and white, outlined in red and brown. Each of the four corners is filled with the quarter of



Koula Prayer Rug of the Seventeenth Century *No. 38*

alternating brown and white. Small flower and leaf forms in yellow, and in red and yellow, are arranged in rows, evenly spaced on the ground. ¶ The inner border has a "curl" pattern in red, yellow, light blue, brown, and white, on a yellow ground. Red guard stripes flank this border. The decoration seems to be an irregular reverse curve motif. The stripes are flanked with brown lines. ¶ The outer border is a continuous leaf pattern in red, two tones of yellow, blue, and white, outlined in brown. It is flanked with blue lines. An extra border stripe extends down both sides at the outer edge and has, on a brown ground, the same motif as the main border. A brown silk fringe and a brocade border have been added at each end. Ballard Collection, No. 41.

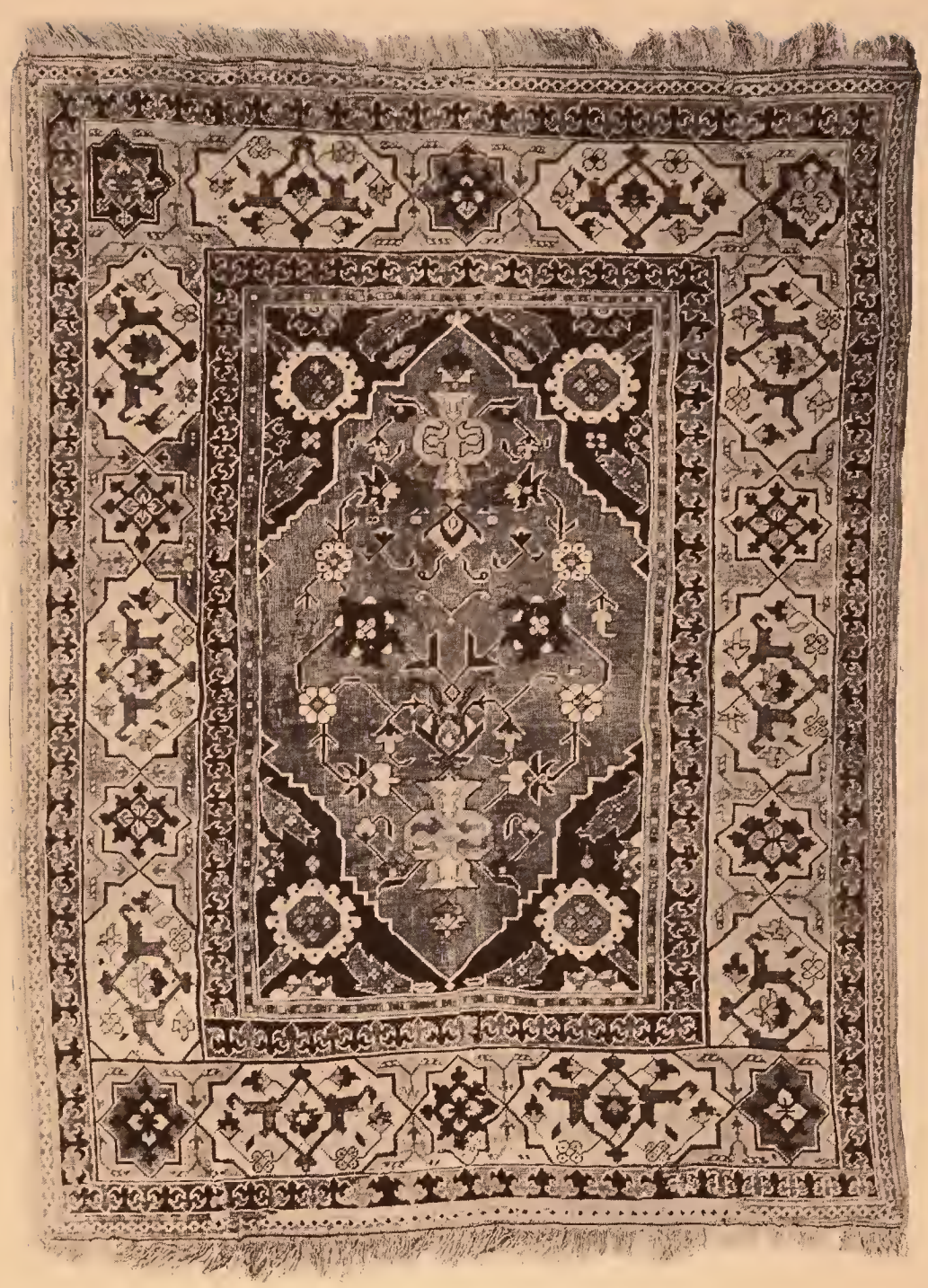
Exhibited: *Metropolitan Museum of Art, New York, 1921; San Francisco Art Association, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KOULA PRAYER RUG OF THE EIGHTEENTH CENTURY. [ASIA MINOR] No. 39

Ghiordes knot, 72 to the sq. in.: 9 vert.; 8 hor. [*5 ft. 8 in. by 3 ft. 10 in.*]

The prayer niche has a blue ground and an allover pattern of an unidentified geometric motif in two tones of yellow. The niche and the arch are outlined in two tones of yellow and brown. ¶ The spandrel is light blue decorated with an allover floral pattern in yellow, blue, and brown. ¶ The panel above the spandrel has a brown ground and a single row of conventionalized flowers in two tones of yellow and two tones of blue. Surrounding the panel and also the entire field is a stripe decorated with a running vine in yellow with small blue and yellow flowers, outlined in brown, staggered on a white ground. The stripe is flanked with a brown line. On the outer edge of this stripe is an extra, narrow stripe with a yellow ground and an irregular reverse curve decoration in yellow, blue, white, and brown. ¶ The main border is composed of seven narrow stripes alternating blue and yellow. The blue stripe is decorated with a brown and yellow flower motif alternately placed, and the yellow stripe with the same flower motifs in two tones of yellow. ¶ There is an inner border with a green ground, decorated with a "curl" pattern in two tones of yellow, blue, and white. The green ground changes to yellow at the upper end. It has a white guard line on one side and a white and brown one on the other. ¶ The outer border is the same as the inner border but has a brown ground. ¶ There is a narrow web and fringe at each end. Ballard Collection, No. 42.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*



Bergama Hearth Rug of Sixteenth Century *No. 48*

a blue medallion on which is a large conventionalized rosette with lanceolate leaves in red and yellow, outlined in brown. ¶The main border has a typical pattern of cartouches and tiles, alternating, and joined one with the other. The cartouches are white, outlined in red, brown, and white, and decorated with a palmette-like arabesque in red, yellow, green, and blue, outlined in brown. The tiles have a geometric decoration in varying color combinations of red and blue, on a yellow ground, or of blue and yellow, on a red ground. The intermediate parts of the border are yellow, decorated with a conventionalized flower and leaf motif in red, flecked with brown and white. ¶The inner border is a reciprocal trefoil pattern in red and brown, outlined in white. It is guarded with a white and brown line on the outer edge, and a white line on the inner edge. ¶Around the entire field is a narrow red stripe decorated with detached small squares in yellow, green, blue, and brown, flanked with yellow and red guard stripes. An inner white line extends around the field. ¶The outer border is decorated with a reciprocal trefoil pattern similar to that of the inner border, in red and brown, outlined in white. An extra red stripe extends around the outer edge of the rug. It is decorated with a link pattern in white and brown, on a red ground. ¶There is a yellow-green fringe at each end and new selvedges at the sides. Ballard Collection, No. 51.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BERGAMA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 49

Ghiordes knot, 132 to the sq. in.: 12 vert.; 11 hor. [*4 ft. 8 in. by 3 ft. 10 in.*]

The yellow field of the prayer niche is outlined in brown, white, and yellow, and is decorated with floral arabesques in red, yellow, green, two tones of blue, brown, and white. From the crown of the arch is suspended a mosque lamp in blue and red. The spandrel is decorated with red arabesques outlined in white on a brown ground. The brown, as usual, has disintegrated. ¶The main border has alternating red and white cartouches decorated with palmette arabesques in red, yellow, green, blue, and brown. These cartouches connect with eight-pointed tile forms in blue, decorated with geometric forms in buff, and outlined in white. The yellow ground in the interstices between the cartouches and the tiles is decorated with a leaf and flower motif in red and white. White and brown guard lines flank the border. The continuity of the design is broken at the corners due to the fact that no corner motif was planned. ¶The inner border has a reciprocal trefoil pattern in red and brown, outlined in white. It is flanked by white lines. At the inner edge of this border is a narrow blue stripe decorated with a chain pattern in buff and outlined with red. ¶The

Bergama Prayer Rug of the Seventeenth Century No. 49

outer border is a repeat of the inner border. On the outer edge the chain pattern appears again, in white on a red ground, outlined on the inner side with yellow and red, and on the outer side with brown and white. ¶ The warp extends a short distance beyond the pile. Ballard Collection, No. 52.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BERGAMA PRAYER RUG OF THE SEVENTEENTH CENTURY. [ASIA MINOR] No. 50

Ghiordes knot, 90 to the sq. in.: 10 vert.; 9 hor. [*5 ft. 3 in. by 3 ft. 10 in.*]

The red ground of the field is decorated with a dark blue lozenge, upon which is a tile form divided into four parts, outlined in brown and white. In each of the four parts is the so-called "scorpion" design, in yellow, on a red ground. The blue lozenge is further decorated with highly conventionalized lilies in white, outlined in red; a palmette form in red and yellow; and eight-pointed flower forms in red and white. It is bordered by conventionalized lilies in red, yellow, and white, outlined in brown, with plane and profile views alternating to form a continuous pattern. In the four corners of the red field are quadrants of medallions, outlined in blue, brown, white, and red, joined to form an arch at each end of the field. The blue of the outline continues down the sides of the field. The quadrants are decorated with conventionalized lanceolate leaves, rosettes, and lilies in red, yellow, blue, brown, and white, outlined in brown, on a yellow field. ¶ The main border is decorated with the typical Bergama cartouche and tile design. The cartouches are white, outlined in red, brown, and white, decorated with an arabesque-like form in red, with rosette centre in red, yellow, blue, brown, and white, and six conventionalized circular flower forms in red, yellow, and blue, with white centres. The tiles are eight-pointed, outlined with red, brown, and white, with alternating fields of blue and yellow decorated with a geometric form in two tones of red, yellow, and white, outlined in brown. The spaces between the cartouches and the tiles are filled with conventionalized leaf and flower forms in yellow and blue, outlined in brown. ¶ The inner border is white outlined with red and brown, decorated with star forms in yellow and blue within alternating red and brown octagonal forms. Between the octagonal forms are six small brown squares in groups of three. Red and brown lines flank this border. ¶ The outer border is the same as the inner border. ¶ At each end the yellow weft is visible. There is a new selvedge on each side of the rug. Ballard Collection, No. 53.

Illustrated: *Special Loan Exhibition, Carnegie Institute, 1923.*

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Bergama Rug of the Seventeenth Century *No. 50*

Bergama Prayer Rug of the Sixteenth Century *No. 51*

BERGAMA RUG OF THE SIXTEENTH CENTURY. [ASIA MINOR]

No. 51

Ghiordes knot, 99 to the sq. in.: 11 vert.; 9 hor. [*5 ft. 5 in. by 4 ft. 1 in.*]

The field has a yellow ground on which is an allover pattern of a floral arabesque in red, yellow, two tones of green, blue, brown, and white, outlined in brown. Across the centre are three cloud-like forms in white, outlined in brown. Two vase forms, one in red and green and the other in red, yellow, green and white, appear in the field. From each vase spring two small plant forms in brown. The field is outlined with red, white, and brown, and at each of the four corners of the field is the quadrant of a blue medallion, decorated with arabesques in red, outlined with white. ¶ The main border, composed of a cartouche alternating with a tile form, is typical. The cartouche has a white ground outlined with red, brown, and white, and is decorated with a palmette arabesque in red, yellow, and blue, outlined in brown. The tiles are yellow or blue, outlined in brown and white, and decorated with a geometric tile motif in blue or yellow with accents of red, brown, and white. Between the cartouche and the tile is a conventionalized leaf and flower motif in red and white, on a yellow ground. ¶ The inner border is made up of a reciprocal pattern with a trefoil in red and brown, outlined in white. It is flanked by white and brown guard lines. A narrow yellow border surrounds the field, and is decorated with a chain pattern in red and white, on a yellow ground, except at one end where the ground changes to a dark green. It is flanked by red guard lines. An extra white line surrounds the entire field. ¶ The outer border is identical with the inner border. Surrounding the entire rug is another border, decorated with a chain pattern in yellow and brown, on a red ground. At its outer edge are white and brown guard lines. ¶ There is a short fringe at each end.

Ballard Collection, No. 54.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE LADIK GROUP

Ladik is the name given to a comparatively large group of Asia Minor rugs made in the vicinity of ancient Laodicea, whence they are supposed to have derived their name. They are mainly prayer rugs and comparatively small, the average size being about six feet by three feet eight inches. One of the noticeable characteristics is the long narrow effect of the field, which includes the arched prayer niche, the high spandrel, and the wide panel which sometimes occurs below the niche and sometimes above the spandrel. The predominating colors are red, yellow, and blue, often occurring in massed areas. All the colors,

however, except orange, are present to some extent. The niche has either a flattened three-pointed arch or a single, high, corbeled arch. Another noticeable characteristic is the alternating lily and rosette motifs in rectangular areas which form the design of the main border. Subsidiary borders are generally decorated with a running vine, leaf and flower. They usually have the same design but almost invariably a change in the color scheme. A universal characteristic is the row of pomegranate stems, leaves, and fruit in cross section decorating the panel. Only in rare instances are more than five stalks present.

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 52

Ghiordes knot, 64-112 to the sq. in.: 8-14 vert.; 8 hor. [*6 ft. by 3 ft. 10 in.*]

The field is dark red outlined in yellow with a flattened three-pointed arch outlined in red, black, and yellow lines, each terminating in a typical open lozenge or double hook motif, in red and blue. ¶ The light brown ground of the spandrel is broken by a highly conventionalized lanceolate leaf and floral motif suggesting the lanceolate leaf and palmette motif which occurs in Herat rugs. Dispersed over the ground are detached floral forms. The color scheme is red, yellow, two tones of blue, and violet, on a light brown ground. ¶ Below the red niche is the panel. It is separated from it by a blue stripe decorated with a running vine, leaf, and flower design in red, black, and white between guard stripes of red and green spots. The usual pomegranate stalk motif appears on the red ground of the panel. The stalks are blue and the rest of the color scheme is red, green, and black, with spots of white. At the base of the panel are the usual arrowhead forms outlined in yellow, red, and white, and enclosing an attenuated hook pattern in terra cotta, blue, and white, on a violet ground. Immediately below are three triangular areas, terra cotta in color, supporting eight-petaled floral forms, two in violet with red and yellow centres, and one in blue with a red and white centre. ¶ The main border is composed of a conventionalized lily motif alternating with a rosette, the two separated by a banner-like form. The unusual banner-like form also appears in rug No. 57. The color scheme is red, terra cotta, light green, two tones of blue, violet, "taupe" and white, on a yellow ground. At the left side of the rug, at each end of the main border, is a rectangle in which is a highly conventionalized tree-like motif. One is blue and brown on a terra cotta ground and the other red and brown on a blue ground. ¶ The inner border is composed of an angular running vine pattern in yellow on a light brown ground, enhanced with leaf and flower forms in red, terra cotta, blue, and white; the vine changes at one end to green and at the other to blue. The guard stripes are red, spotted with white. On the inner side of the inner border is a stripe decorated with a reversed S

Ladik Prayer Rug of the Eighteenth Century No. 52

motif in red and brown on a white ground. ¶The outer border has the same running vine as the inner border in a similar color scheme but on a "taupe" ground. There is an inner brown guard stripe, spotted with red and white, and an outer white guard stripe spotted with red and brown. ¶Throughout the rug there are traces of a dark color which has disintegrated, not only changing the color scheme, but modifying the character of the design. The border stripes are narrower at the ends than at the sides. At each end there is a short fringe of warp threads. Formerly in the collection of the late W. D. Ellwanger.

Ballard Collection, No. 56.

Illustrated: *Color plate in The Oriental Rug, by W. D. Ellwanger.*

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 53

Ghiordes knot, 96 to the sq. in.: 12 vert.; 8 hor. [*6 ft. 7 in. by 3 ft. 10 in.*]

The dark red field representing the prayer niche is outlined in green and arched with zigzag lines of brown, green, violet, white, and red. This perhaps simulates, in a flat plane, a perspective of the arch of the mihrab, and if so is an interesting presentation. At each angle of the outer zigzag line red hook-like forms, outlined in white, project into the spandrel. The zigzag lines are continued at the top of the arch to form a double hook motif in red, lined with white. ¶On the blue ground of the spandrel are red octagonal forms outlined in yellow and white and embellished with leaf forms in varying combinations of yellow, blue, violet, and white. Projecting from the sides of the spandrel are conventionalized pomegranate leaves in red (not visible in the reproduction). ¶Above the spandrel is a panel separated from it by a narrow stripe made up of a reciprocal forked pattern in brown and white between red guard lines. On the red ground of the panel is the usual design of pomegranate stalks in cross section alternating in blue and brown. The fruit on the brown stalks is outlined in yellow. This is the only portion of the design visible in the reproduction. At the base of the panel are arrowhead forms in red, white, and brown, enclosing a violet field on which is an unidentified motif which may be an architectural form. The two outer ones are yellow and the inner one is blue. Enclosed in these are tree forms in red. ¶The main border has, on a yellow ground, a running violet line, probably a conventionalized vine, enclosing within its undulations two alternating geometric patterns in various color combinations,

Ladik Prayer Rug of the Eighteenth Century No. 53

including red, yellow, blue, and violet. At the inner turn of the vine a prominent unidentified motif with serrated edge appears in various combinations of red, yellow, blue, violet, brown, and white. ¶The inner border, guarded by red and white lines, is made up of leaf-like forms in red, yellow, blue, and white on a brown ground. These are joined by their stems. ¶The outer border, also guarded by red and white lines, is made up of detached eight-pointed geometric forms in red, yellow, and white, and occasionally blue and violet, on a brown ground. ¶Two small flowers project from the left side of the niche. There is a short fringe of warp threads. Ballard Collection, No. 57.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 54

Ghiordes knot, 96 to the sq. in.: 12 vert.; 8 hor. *[6 ft. 5 in. by 4 ft.]*

The rich red field is outlined in yellow and has a flattened three-pointed arch outlined in yellow, blue, and red. Each of the three points terminates in the usual double hook motif in red lined with yellow. Projecting into the blue field of the spandrel are single hook motifs in red. ¶At the top of the spandrel is the highly conventionalized design of the Herati lanceolate leaf and rosette in red, terra cotta, yellow, "taupe," and brown, accented with single knots of white. Four octagonal forms in red, yellow, blue, and brown complete the decoration of the spandrel. ¶The panel is above the spandrel and separated from it by a "taupe" colored stripe decorated with a running vine, leaf, and flower pattern in red, yellow, blue, green, and purple. The decoration of the panel is the usual pomegranate design in blue and black on a red ground. There are also the usual arrowhead forms, which are outlined in green, red, and white. They enclose a design made up of an attenuated double hook motif in terra cotta and blue, with a white centre on a purple ground. Beneath them are three equilateral triangles in terra cotta, each with an octagonal rosette of red, blue, and purple in its centre. ¶The main border has the conventionalized lily and rosette motifs typical of Ladik rugs. The color scheme is red, terra cotta, yellow, green, blue, and purple-black on a deep blue ground. ¶The inner border is made up of an angular running vine, flower, and leaf design in red, blue, and purple-black on a yellow ground. The guard stripes are red spotted with white. Inside this border and surrounding the field is a narrow blue border decorated with a reversed S motif in red and purple-black, flecked with white. ¶The outer border has the same design as the inner border, but with a different

Ladik Prayer Rug of the Eighteenth Century *No. 54*

Ladik Prayer Rug of the Eighteenth Century *No. 55*

color scheme; the running vine is green, the flowers and leaves in varying combinations of yellow, blue, purple-black, and white, and the ground terra cotta. The inner guard stripe, which is flecked with red, has a white ground which changes at the upper end to green. ¶The outer guard stripe was probably purple-black and flecked with white and red. ¶The borders are narrower at the ends than at the sides. There is a warp fringe at each end.

Ballard Collection, No. 58.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 55

Ghiordes knot, 70 to the sq. in.: 10 vert.; 7 hor. [*5 ft. 11 in. by 3 ft. 10 in.*]

The prayer niche has a yellow field with two short red lines interpolated. It is outlined with light blue. The flattened three-pointed arch is outlined in blue, purple, red, and brown, each point terminating in the usual double hook motif in red and white. From the top of the middle point, hook forms project into the white ground of the spandrel. ¶The upper part of the spandrel is decorated with two highly conventionalized so-called lamp forms in red, yellow, green, blue, violet, and brown. There is a similar motif in the spandrel of rug No. 56. Two rosettes in red, blue, and white appear between the points of the arch, and octagonal forms in red, white, and brown appear at right and left. ¶The panel is below the niche. It is separated from it by a stripe decorated with an S motif in red and blue on a black ground. The panel is decorated with the usual pomegranate stalks alternating blue and purple on a buff colored ground. The usual arrowhead forms below enclose an attenuated double hook design in red, blue, and white on a two-toned purple ground. Beneath these are three truncated triangles in blue, decorated with yellow rosettes with red, blue, and white centres. ¶The main border has the usual lily and rosette motifs in red, yellow, green, blue, brown, and white, on a blue ground which changes here and there to green. ¶The inner border is made up of a running vine, flower, and leaf design in red, blue, yellow, and white on a purple ground. The vine changes from red to blue at intervals. This border is flanked by yellow guard stripes spotted with violet, except at the ends where blue spots are used. A narrow border surrounds the niche and spandrel. It is decorated with reversed S motifs in red and blue on a brown ground. This border is repeated about the lower part of the panel. ¶The outer border has the same design as the inner border but with a different color scheme; the ground is yellow and the running leaf and flower design is in two tones of blue, red,

Ladik Prayer Rug of the Eighteenth Century *No. 56*

purple, and white. The inner guard stripe is brown spotted with red and white knots. The outer guard stripe has a white or yellow ground spotted with red and brown. ¶The borders are narrower at the ends than on the sides. There is a silk fringe at each end.

Ballard Collection, No. 59.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 56

Ghiordes knot, 104 to the sq. in.: 13 vert.; 8 hor. [*5 ft. 7½ in. by 3 ft. 9 in.*]

The field of the niche is red outlined with yellow. In the upper part yellow lines have been interpolated and yellow has also been used in the three points of the flattened arch. The arch is outlined in yellow, white, and black, and the points terminate in a modified double hook motif. It is possible that this so-called double hook motif is a conventionalized form of the mosque lamp, brought to mind because of its position in relation to the arch, or dome, and because in certain respects it is similar to the two forms in the spandrel of this rug, which are conceded to be conventionalized lamp forms. In the spandrel of rug No. 55 is a similar motif. ¶Below the niche is a red panel decorated with the usual pomegranate stalk motif in blue and purple-black. At the base of the panel are three arrowhead forms outlined in red, yellow, black, and white, from the outer edge of which project hook motifs in white. Within these arrowhead-shaped areas are attenuated double hook motifs in red, yellow, and blue, on a purple-black ground. Below are three triangles of blue with blue and red hooks projecting from the upper sides. These triangles enclose yellow rosettes with varied lozenge-shaped centres. ¶The main border has a blue ground and the usual conventionalized lily motif alternating with an elongated rosette. Red, yellow, blue, and white are used in varying combinations for the lily pattern, whereas the rosettes have a greater variety of combinations in the same colors, with the addition of purple-black. ¶The inner border has a main motif of a running vine in blue, red, and yellow on a yellow ground, with unenclosed guard stripes decorated with spots of blue and brown. Enclosing the field and separating the panel from the niche is an added stripe with a contiguous angular S motif in red, blue, and yellow. The interstices between the S motifs were originally filled with black. ¶The outer border is identical with the inner border. The inner guard stripe is white, spotted

Ladik Prayer Rug of the Eighteenth Century No. 57

with red and yellow. The outer one, originally black, is also spotted with red and yellow. ¶At the ends the borders are narrower than at the sides.

Ballard Collection, No. 60.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 57

Ghiordes knot, 91 to the sq. in.: 13 vert.; 7 hor. [*6 ft. 9 in. by 4 ft. 2¼ in.*]

The red field of the niche is surrounded by a cream colored stripe from which small flower forms in combinations of terra cotta, yellow, blue, brown, and white project into the field. This high-pointed stepped arch, outlined in brown, white, red, and violet, terminates at the top in a double hook motif, in the centre of which is a red and white flower form. At each angle of the stepped arch, single hook motifs in red, outlined in white, project into the spandrel. ¶The spandrel has a blue field, on which is a highly conventionalized lanceolate leaf, in terra cotta, with pendent flower forms in red, yellow, and brown, and a four-pronged pendent form in white. Two white ewers, outlined in brown, appear at the right and left, together with two octagonal flower forms in terra cotta and blue. Below each ewer is an angular reversed S motif in white. Along the sides of the spandrel are corbeled pyramidal forms in red, yellow, and blue and in the lower corners minute tree-like forms in red. ¶The panel is above the spandrel and is separated from it by a "taupe" colored stripe decorated with a running vine, flower, and leaf design in blue, green, and brown, flecked with red. Two guard stripes flank this stripe, both decorated with a reciprocal forked pattern in brown and white between red lines. The decoration of the panel is the usual pomegranate design, but in this case there are seven stalks instead of the usual five. At the base of the panel are three arrowhead forms outlined in red and white, each enclosing an unidentified design emanating from a triangle immediately below. ¶The main border is composed of the alternating lily and rosette motifs characteristic of Ladik rugs. These motifs are separated by a banner-like form or bar, also seen in rug No. 52. The general color scheme is red, terra cotta, green, two tones of blue, violet, brown, and white. ¶The inner border is made up of an angular running vine, flower, and leaf design, the vine in red, outlined in brown, and the flowers and leaves in red, terra cotta, blue, violet, brown, and white. Flanking it are guard stripes of red, spotted with white and outlined with brown. Within this border, and completely surrounding the field, is a narrow stripe in two

tones of blue decorated with red and brown angular S motifs flecked with white. ¶ The outer border has the same design as the inner border, with the vine in two tones of blue and the flowers and leaves in red, yellow, green, blue, violet, and white. There is an inner guard stripe of white flecked with red and brown. This is flanked by one red line and one brown line. The outer guard stripe is brown, flecked with red and white. ¶ The borders are narrower at the ends than on the sides, and there is a short warp fringe at each end.

Ballard Collection, No. 61.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 58

Ghiordes knot, 96-112 to sq. in.: 12-14 vert.; 8 hor. [*5 ft. 5 in. by 3 ft. 11 in.*]

The prayer niche is a rich red outlined in brown and white. The three-pointed flattened arch at the top of the niche is outlined in white, red, light yellow, and brown, each of the three points terminating in the usual double hook motif, in light yellow. Single hook motifs in light yellow project into the spandrel from the outer yellow line. ¶ Four highly conventionalized lanceolate leaves and attached conventionalized flower forms in red, blue, and white, together with a red and blue rosette, appear against the violet ground of the spandrel. In their arrangement, the leaves and the rosette recall the typical border motif of Herat rugs, though far less realistic. ¶ Below the niche is the panel, separated from it by a blue stripe decorated with a running vine, flower, and leaf design in red and yellow, outlined with brown and flecked with white. This stripe is flanked by narrow stripes of brown and white. The panel is decorated with the usual pomegranate stalks, in yellow and brown. At the base of the panel are three arrowhead forms defined by yellow, red, brown, and white lines enclosing, on a purple ground, an attenuated double hook design in red, blue, and white. Below are three equilateral triangles of red (not visible in the reproduction), enclosing octagonal rosettes in red, yellow, blue, brown, and white. ¶ The main border is made up of the characteristic alternating Ladik lily and rosette in a variety of combinations of red, two tones of blue, green, violet, brown, and white, on a yellow ground. ¶ The inner border has an angular running vine, flower, and leaf design, on a white ground. The vine is white, like the ground, with bright spots of red, green, and blue in the flowers and leaves. All parts of the design are outlined in brown. Guard stripes of red, spotted with white, flank this border. A narrow stripe decorated with an angular S motif surrounds the field. Along the sides of the niche it is red, blue, and white on a

Ladik Prayer Rug of the Eighteenth Century *No. 58*

brown ground; at the ends it changes to red and brown on a white ground. ¶The outer border is identical with the inner border. The guard stripes are brown spotted with red and white knots. ¶At the ends the borders are narrower than at the sides. A silk fringe has been added at each end.

Ballard Collection, No. 62.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 59

Ghiordes knot, 104 to the sq. in.: 13 vert.; 8 hor. [*6 ft. ¼ in. by 3 ft. 8¾ in.*]

The niche is red, outlined in yellow, and the flattened three-pointed arch is outlined in brown, yellow, violet, blue, and red. Each of the three points terminates in the usual double hook motif, in red and white, and single hook motifs in red, tipped with white, project into the blue field of the spandrel. Only the white tips of these hooks, however, are visible in the reproduction. ¶At the top of the spandrel is a highly conventionalized design of the lanceolate leaf and rosette in red, yellow, blue, violet, white, and a touch of green. Small detached floral and barred forms (the barred forms perhaps combs) in red and yellow and white appear in the lower part of the spandrel. ¶The panel is above the spandrel. It is red and is decorated with the usual five pomegranate stalks. The design is in red, yellow, two tones of green, blue, and violet. Directly below are arrowhead forms outlined in green, brown, red, and white, enclosing an attenuated hook pattern in red and green on a violet ground. At the base of the panel are three red triangles and in the centre of each is an octagonal flower rosette in red, yellow, blue, violet, and white. ¶The main border has the usual conventionalized lily and rosette pattern. The color scheme is light terra cotta, yellow, green, violet, brown, and white on a yellow ground. ¶The inner border is blue, decorated with a running vine in red and attached flowers and leaves in red, terra cotta yellow, green, blue, violet, and white. It is darker at the upper end than at the lower. This change of color is a prevalent characteristic. The guard stripes are red, spotted with brown and white. Around the field, and also separating the spandrel and panel, is a white stripe decorated with a red and brown angular S motif. ¶The outer border is the same as the inner border in design. The ground, however, is rose colored and the running vine is green; the flowers and leaves are red, yellow, green, blue, violet, and white. The inner guard stripe is brown, spotted with red and

Ladik Prayer Rug of the Eighteenth Century No. 59

white. The outer guard stripe is white, spotted with red and brown. ¶The borders are narrower at the ends than at the sides. A narrow web and fringe is left at each end. Ballard Collection, No. 63.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 60

Ghiordes knot, 99 to the sq. in.: 11 vert.; 9 hor. [*6 ft. 2 in. by 3 ft. 7¼ in.*]

The field of the niche is blue, outlined in red, and decorated with a highly conventionalized form in red, yellow, blue, violet, and white. It is possible that this is an elaborate modification of a mosque lamp. There are ewers at the ends of the three horizontal arms, and at the intersections of the arms are rectangles enclosing rosettes. Projected from the sides of the niche are small flower forms in red, yellow, blue, and white. The niche has a single-pointed stepped arch which is outlined in red, blue, violet, and green, the green terminating in a double hook motif lined with yellow. In the peak of the arch is an eight-petaled flower form in red, buff, and violet on a light blue square which appears to be a later interpolation. At each angle of the stepped arch a hook motif in green is projected into the red field of the spandrel. ¶The spandrel is decorated with highly conventionalized lanceolate leaves in blue and violet, flecked with red and yellow. To the leaves are attached conventionalized leaf or floral forms in yellow, blue, and violet, together with two ewers in solid blue. ¶The panel is below the niche and separated from it by a red stripe, decorated with a running vine, flower, and leaf design in blue, yellow, and violet, flecked with white. It is flanked with narrow guard stripes of violet regularly spotted with white. The decoration of the panel is the usual pomegranate design. There are five stalks in green and warm brown, on a red ground. Below are arrowhead forms outlined in green, red, and white, which enclose an attenuated double hook in red and blue on what was originally a violet ground. The central one has a yellow centre and the outer ones have red centres. Below are three connected triangles in blue, projecting from the edge of which are small forms in red and blue. In the centre of each triangular space is a floral rosette. The outer one is red and blue; the inner one is red and yellow. ¶The main border is decorated with highly conventionalized forms in red, "taupe," two tones of blue, green, and violet, on a yellow ground. It is undoubtedly the rosette and lily pattern, but the lily has taken on a modified form, almost unrecognizable. ¶The inner border has a purple ground and the

Ladik Prayer Rug of the Eighteenth Century No. 60

Ladik Prayer Rug of the Eighteenth Century *No. 61*

design is a running vine, flower, and leaf pattern in red, yellow, green, and blue, flanked by an inner guard stripe of red, spotted with brown and white, and an outer guard stripe of blue, spotted with red and brown. At the inner edge of this border is a narrow blue stripe decorated with angular S forms in red and brown, flecked with yellow and white. ¶ The outer border has a similar design but the ground is green, the vine is red, and the flowers and leaves are red, yellow, blue, and violet. The inner guard stripe is brown, regularly spotted with a red and white motif. The outer guard stripe is red, regularly spotted with a brown and white motif. The borders are narrower at the ends than at the sides, and there is a short warp fringe at both ends.

Ballard Collection, No. 64.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 61

Ghiordes knot, 112 to the sq. in.: 14 vert.; 8 hor. [*5 ft. 6 in. by 3 ft. 6¾ in.*]

The rich red field is outlined with creamy white, and in the peak of the stepped arch is a white ewer outlined with black. The arch is outlined with white, violet, and red lines, terminating in a double hook motif in red lined with white. A single red hook motif tipped with white is projected from each step of the arch. ¶ The ground of the spandrel is blue and is decorated with a leaf and rosette design in red, violet, and white. This design is undoubtedly a highly conventionalized form of what is known as the Herati motif. Parts of this are repeated in the lower part of the spandrel, together with two ewers and small floral forms. ¶ The panel, which is below the niche, is separated from it by a delicate violet stripe decorated with a running vine, flower, and leaf design in red, yellow, blue, and violet. One guard stripe is red, brown, and white, and the other is brown and white. The panel is decorated with the usual cross section view of the pomegranate. Blue, green, and brown, flecked with yellow and white on a red ground, is the color scheme. Below are three arrowhead forms outlined in yellow, red, and white, within which are lozenge-shaped forms in red, blue, and white on a warm brown ground. At the base of the panel are three connected triangles in red with an eight-petaled floral rosette in the centre of each. The two outer rosettes are blue, with a red centre and a white spot. The inner one is white with a red centre and a blue spot. ¶ The main border is decorated with a typical lily rosette design often seen in Ladik rugs. The scheme of color is also typical, including red, yellow,

Ladik Prayer Rug of the Eighteenth Century *No. 62*

green, light blue, and violet on a dark blue ground. The inner border has a yellow ground and on it is an angulated running vine in red outlined in brown and embellished with flower and leaf motifs in red, green, blue, and two tones of violet. The guard stripes are red, outlined in brown and spotted with white. At the inner edge of this border, surrounding the entire field, is a border of contiguous angular S forms in red, blue, and yellow on a brown ground. ¶The outer border has the same flower and leaf design in yellow, blue, and purple on a red ground. The guard stripes are brown, decorated with red and white spots. ¶The borders are narrower at the ends than at the sides. There is a short warp fringe. Ballard Collection, No. 65.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

LADIK PRAYER RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 62

Ghiordes knot, 104 to the sq. in.: 13 vert.; 8 hor. *[6 ft. by 3 ft. 11 in.]*

The red niche is outlined in green. A single stepped arch outlined in green, violet, and terra cotta terminates in the usual double hook motif, in terra cotta. From each angle of the stepped arch single hook motifs in terra cotta project into the blue field of the spandrel. ¶At the top of the spandrel are conventionalized lanceolate leaves assembled with pendent flower forms and connecting lines reminding one of the well-kown Herati leaf and rosette motif. The color is red, terra cotta, violet, and white. Below is a repeat of the lanceolate leaf with a pendent floral motif, and in the lower corners of the spandrel are floral rosettes in terra cotta, green, and white. Other small conventionalized flower forms in red are dispersed over the blue ground. ¶The panel is below the niche and separated from it by a stripe of green, decorated with a running vine pattern in red, violet, and white. There are guard stripes, one blue, red, and brown, and the other red, white and brown. The panel is red, decorated with the typical Ladik design of five pomegranate stalks, in this case solid green, flecked with white. At the base of the panel are three arrowhead forms outlined in brown, yellow, red, and white, enclosing attenuated double hook motifs in red and green with white and green centres. Below are three connected triangular areas projected from the sides of which are small red and green irregular motifs. In the centre of each triangle is an eight-petaled flower rosette; the two outer ones are green, with red centres flecked with white, and the inner one white, with a green and red centre. ¶The main border has a ground changing from blue to green, and is decorated with the usual conven-

tionalized lily and rosette motifs alternately placed. The color used in these motifs is red, terra cotta, yellow, green, blue, violet, and white. ¶The inner border is decorated with an angular running vine, flower, and leaf design in red, blue, green, violet, and white on a yellow ground. The guard stripes are red with white spots. A blue stripe surrounds the field. It is decorated with an angular reversed S motif in red and brown. ¶The outer border has the same design as the inner border in two tones of blue, yellow, green, violet, and white, on a terra cotta ground. The guard stripes are white with red spots. ¶An extra red line extends around the outer edge of the main border. The borders are narrower at the ends than on the sides. Ballard Collection, No. 66.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE OUSHAK GROUP

The sixteen rugs in this group came from Oushak in Asia Minor, about one hundred and fifty miles east of Smyrna. The motifs are bold and vigorous, always conventionalized, and often geometric. Large medallions are common decorations of the field, with portions used as repeats to complete the pattern; when small medallions are used they are placed in the centre of the field, with quadrants of arabesque medallions in the four corners of the field. Small floral arabesques are invariably associated with the large medallions. There is, as a rule, a single main border with two flanking guard stripes, and the decoration of this border is generally some form of the Chinese cloud band, or a modification, often remote, of the lanceolate leaf and palmette. A characteristic guard line has a close pattern of spots, in two contrasting colors. Throughout the rug red, yellow, and blue are largely used, and dark green is not unusual. Orange is not found, and purple seldom found. Black and brown are introduced for outlining the motifs, and white occurs sparingly for embellishment. Generally speaking, the color scheme is below middle value. The Ghiordes knot is always used, and the number of knots to the square inch is nearly uniform throughout the rug, averaging about eighty to the square inch. The pile is usually short. Included in this group are five rugs which have characteristics sufficiently different from a typical Oushak to group them by themselves. These constitute the so-called "Holbein" rugs, a name that adheres because similar types appeared in fifteenth and sixteenth century European paintings, particularly those of Hans Holbein.

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 63

Ghiordes knot, 88-96 to sq. in.: 11-12 vert.; 8 hor. [*14 ft. 10 in. by 7 ft. 4 in.*]

The large blue medallion which is in the centre of the red field has on it a four-lobed form defined by arabesques, with elaborate terminals at the four points.

Oushak Rug of Sixteenth Century No. 63

The ground of this form is red, and from the centre four palmettes in dark blue and green, yellow, and rose radiate to fill the four lobes. Around the palmettes are floral arabesques in pastel colors. On the field of the large blue medallion are heavy floral and leaf arabesques in two tones of red, yellow, green, blue, and violet. At the outer edge of the medallion is a prominent red line, and surrounding it is a fringe made up of trefoils in rose on a dark green ground which follows the contour of the trefoils. At each end of the medallion are two small pendent medallions outlined in yellow, red, and brown, enclosing a dark green ground with a palmette in rose, red, and yellow. At the sides of the rug at each end are halves of double medallions with petal-like divisions outlined in yellow. An intricate floral arabesque in two tones of red, yellow, green, and two tones of blue decorate these medallions. At the end of the rug, in the middle, is a small medallion which is the beginning of a repeat of the large central medallion. The portions of the red field not covered by the medallion areas are decorated with a delicate naturalistic flower spray design in dark blue. ¶The main border is blue decorated with a cloud band motif, alternating red and yellow, between which is a rosette in light tones of the same colors. Interlaced with these motifs are small, highly conventionalized flowers and leaves. ¶The inner stripe is decorated with an angular S chain motif in red and brown, on a yellow ground, except at one end where the ground changes to green. Red and brown lines flank this stripe. ¶The outer stripe is red with an angulated vine motif in blue, with small leaves in rose, blue and yellow. The guard lines are red, yellow, and brown. They are omitted on the outer edge. ¶The bold, vigorous aspect of the medallions is in pleasant contrast to the naturalistic, somewhat delicate design of the blue sprays which surround them. The strong colors of the large units are also pleasantly contrasted with the pastel colors of the smaller units. They blend and produce, nevertheless, a typically Oriental effect. Ballard Collection, No. 67.

Exhibited: *The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 64

Ghiordes knot, 84 to the sq. in.: 12 vert.; 7 hor. [*12 ft. 8 in. by 8 ft. 4 in.*]

The field is red, crossed by blue bands to form an ogee pattern. The bands are decorated with a running open leaf and flower design in yellow. The medallions formed by the blue bands are decorated with arabesques in yellow, green,

Oushak Rug of the Sixteenth Century *No. 64*

two tones of blue, and white, outlined in brown. At the right and left, along the edge of the rug, the ends of this medallion are repeated. Placed intermediately are smaller flattened medallions, which are similar to the large ones in the centre. ¶The border is decorated with an undulating line in yellow, outlined in brown, embracing a modified rosette form alternating blue and green, with an intervening unidentified motif in white. Associated with the green rosette form is a wavy line in blue, and associated with the blue rosette form is a wavy line in green. These wavy lines, though they look like cloud bands, are undoubtedly much modified lanceolate leaves. ¶The border is flanked with narrow border stripes. The one on the inside has a blue ground, flanked with yellow guard lines outlined in brown; and the one on the outside has a yellow ground, flanked with a blue and red guard line, also outlined with brown. Both are decorated with an undulating vine motif in red, outlined in brown, embellished at regular intervals with small leaf forms in red and blue, or red and yellow.

Ballard Collection, No. 68.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 65

Ghiordes knot, 63 to the sq. in.: 9 vert.; 7 hor. [*11 ft. by 6 ft. 9 in.*]

In the centre of the red field is a lozenge with a blue ground, outlined in white and brown. Superimposed upon it is a tile-like form separated into its component parts by a white and yellow arabesque emanating from a diamond-shaped centre, on the blue ground of which is an eight-pointed star, in red and yellow, outlined in brown. Each of the four compartments of the tile form is subdivided into two equal parts, one red and one green. Each part is decorated with a flower motif, half red and half blue. At the ends of the rug are red medallions with four large radiating blue points. They are outlined in green, brown, and white, and support four palmettes in red, yellow, and violet, emanating from a rectangle which has a blue ground. The four radiating blue points, outlined in brown and white, enclose arabesques in red, yellow, and blue, outlined in brown. At each side of this design is half of the repeat of the central medallion, and in the four corners are small points simulating the same design. Directly opposite the central medallion is half a square, also with a similar design and color scheme. A Chinese knot device in white, embellished with red and blue, and outlined in brown, connects the points of the medallions. Emanating from the sides of the large medallions are arabesques in green

Oushak Rug of the Sixteenth Century *No. 65*

embellished with spots of red, yellow, and blue. ¶The main border is decorated with an undulating running vine in red, outlined in brown, and a rosette motif alternating with a star-like flower form. The ground is blue. The rosettes are red, yellow, blue, violet, brown, and white, outlined in brown; the star-shaped form is in red, yellow, and white, also outlined in brown. ¶On the inner edge is a narrow stripe decorated with an angular S chain pattern in brown and red on a yellow ground, each link joined by a small conventionalized rosette in either red or blue. It is flanked with brown lines spotted with white. ¶Surrounding the rug is another stripe, with a red ground, decorated with a running angular vine and leaf motif. The vine is brown and the leaves are in light or dark blue, yellow, or green. Brown outlines the design, and brown guard lines, spotted with white, flank the border.

Ballard Collection, No. 69.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

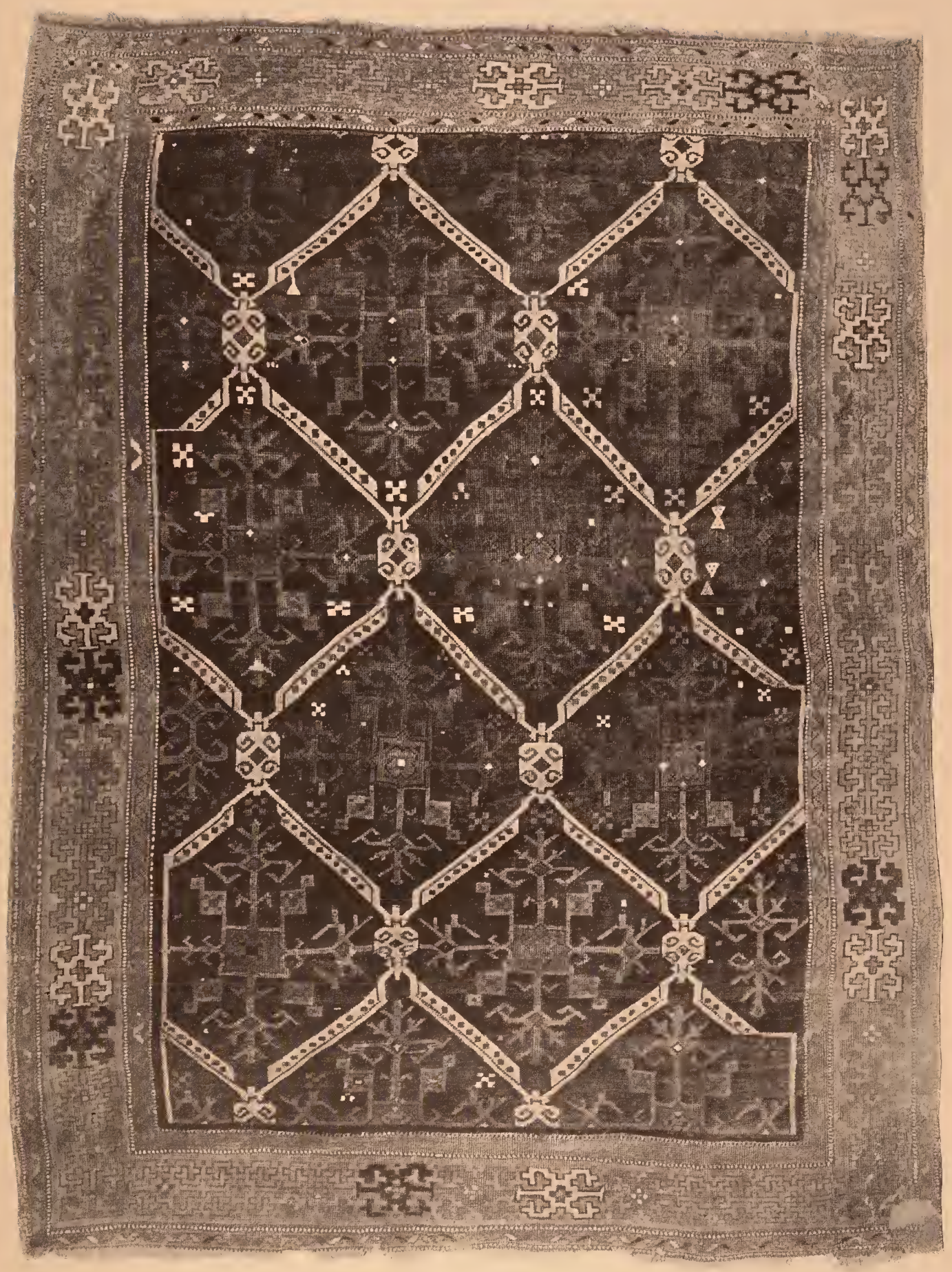
[ASIA MINOR] No. 66

Ghiordes knot, 36-42 to the sq. in.: 6-7 vert.; 6 hor. [*7 ft. 5 in. by 5 ft. 4 in.*]

Over the red field are diagonal yellow bands, decorated with small diamond forms in violet, and connected at the ends by yellow octagonal forms. The bands, if seen in perspective, show what seems to be the top and end view of a wall. The bands and the connecting units form lozenge-shaped areas within which is a quadrilateral design composed of highly conventionalized tree-like forms springing from the four sides of a central rectangle. From the corners of this rectangle project smaller rectangular forms. The color scheme is two tones of blue, and green, with the central parts in light red. Scattered over the field are small detached geometric forms in green, blue, and white. ¶The main border is composed of joined geometric units simulating fret work, in two tones of red, yellow, green, blue, violet, and white, on an orange ground. ¶The narrow inner stripe is decorated with a "twisted ribbon" pattern in red, outlined in brown, on a violet ground. Two guard stripes are made up of closely fitting red and white knots enclosed in brown lines. ¶The outer border has the same design as the inner border but the ground is purple and the design is in red, yellow, blue, and green. It is flanked with guard stripes similar to those of the inner border. ¶The character of the design is modified at one end of the rug where repaired areas are visible.

Ballard Collection, No. 70.

Exhibited: *Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*



Oushak Rug of the Sixteenth Century *No. 66*

Oushak Rug of Sixteenth Century No. 67

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 67

Ghiordes knot, 70-77 to sq. in.: 10-11 vert.; 7 hor. [*7 ft. 6 in. by 4 ft. 4 in.*]

In the centre of the rug is an irregular six-sided blue medallion on which is a smaller hexagonal form decorated with geometric motifs in blue, and yellow, on a rose-red ground. Radiating from this central motif are four yellow arabesques the points of which are connected, thus enclosing four palmettes pendent from the central motif. The palmettes, together with smaller intermediate floral forms, are in red, yellow, green, and blue. The large medallion is edged with brown points, tipped with blue and outlined with yellow, surrounded by a meander pattern in green, forming, at the two ends of the medallion, a point which connects with a palmette in red, yellow, green, and blue, outlined with red, brown, and blue. These forms are hardly visible in the reproduction. In the angles formed by the four corners of the field are heavy arabesques in red, blue, green, and brown, outlined in yellow. Intermediately placed on the field of the rug are floral arabesques in blue. ¶ The main border is made up of a geometric pattern in red, yellow, green, and light blue, outlined with red and brown, on a dark blue ground. ¶ The narrow inner stripe is brown, flanked by red lines and decorated with a small geometric form in yellow, interspersed with two spots of red. ¶ The outer stripe is composed of a running reverse curve design in red and green. There are inner guard lines of yellow and brown, and outer guard lines of blue and red. The outer stripe has been worn and repaired so that the design is not visible in the reproduction. ¶ A web has been added at the ends beyond the original design.

Ballard Collection, No. 71.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 68

Ghiordes knot, 56-90 to sq. in.: 8-10 vert.; 7-9 hor. [*6 ft. 7 in. by 3 ft. 10 in.*]

The red field is decorated with an allover arabesque-like pattern in yellow, outlined in black. There is a narrow continuous stripe extending down each side and branching out at regular intervals toward the centre, thus forming a series of alternating square and rectangular units. The design is embellished at central points with small geometric and floral forms in red, green, blue and white. ¶ The border is bright blue, decorated with a palmette-like form partly

Oushak Rug of the Seventeenth Century *No. 68*

in purple, outlined with red, and partly in red and yellow. The palmette alternates with a four-pointed rosette-like form, in red, with blue star-shaped centre. The palmettes and rosettes are separated by an unidentified form, alternating in red and yellow, not unlike the archaic animal forms seen in ancient Chinese jade. Filling the open spaces of the rosette pattern are two barred forms in red and yellow. ¶The inner border, a somewhat lighter blue than the main border, is decorated with a running vine in red, crossed at regular intervals by a red and white reverse curve motif alternating with a conventionalized leaf form. Every other one of these forms is purple; the intervening ones are dark blue. The guard stripes are white and purple, outlined with red. ¶The outer border is red, decorated with a yellow reverse curve pattern enlarged at the centre and embellished with red and black, and joined by octagonal forms with red, blue, and white centres to form an S chain. The guard stripes are brown and white, outlined with a single red line. ¶There is a warp fringe at each end. This type of rug is known as a "Holbein" rug.

Ballard Collection, No. 72.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 69

Ghiordes knot, 70-77 to sq. in.: 10-11 vert.; 7 hor. [*4 ft. 11 in. by 4 ft. 1 in.*]

The vari-toned red field has on it a design, in white, made up of floral scrolls, a meander simulating a niche, and an unidentified animal-like motif, or a remote leaf form. Small detached floral forms in two tones of blue and green are scattered over the field, together with other small geometric forms in white. ¶The wide main border is decorated with an extraordinary, remote conception of the lanceolate leaf and palmette design. The main unit—that is, the leaf and palmette—is well defined. Far Eastern elements are suggested by the ewer forms at right and left of the palmette-like form, by the archaic animal forms above the ewer, and by the banner, which is a part of the "palmette." The color scheme, as well as the individual units of design which make up the whole, is varied. There are two tones of red, yellow, two tones of green, two tones of blue, and white, on a purple-black ground. Narrow stripes guard the border. ¶The inner one is blue and red, outlined with purple-black; the outer one is red and white, similarly outlined. ¶There are short webs at each end and new bindings at the sides.

Ballard Collection, No. 73.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Oushak Rug of the Seventeenth Century *No. 69*

OUSHAK RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR]

No. 70

Ghiordes knot, 81-90 to the sq. in.: 9-10 vert.; 9 hor. [*6 ft. 8 in. by 3 ft. 7 in.*]

The red field is completely covered with a palmette flower arabesque in yellow, outlined in brown, which forms squares and intervening rectangular areas, defined by a continuous line of arabesques through the centre. The yellow of the arabesques is embellished with pairs of small five-sided forms in blue, outlined in red and brown, every other pair of which have two hooked motifs in brown. In each rectangular area are pairs of conspicuous blue and white spots. Attached at regular intervals are small white squares outlined in brown. ¶ The main border is made up of interlaced bands of white, outlined in brown, in a geometric pattern, the basic element of which was probably Cufic writing. Red and blue have been used to enhance the design, which is on a green ground. ¶ The inner stripe is blue decorated with a "twisted ribbon" pattern in red, outlined in brown. The guard lines are made of alternate knots in red and white. ¶ The outer border is red, with a "twisted ribbon" pattern in blue, with now and then the interpolation of green. ¶ The sides are bound with blue and there is a blue web and short white fringe showing at each end. This type of rug is known as a "Holbein" rug.

Ballard Collection, No. 74.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK PRAYER RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR]

No. 71

Ghiordes knot, 120 to the sq. in.: 12 vert.; 10 hor. [*5 ft. by 3 ft. 7 in.*]

In the centre of the red field, which is enclosed in light blue and brown, is a four-pointed, tile shaped medallion outlined in red, violet, and blue. It has a yellow ground on which are four palmette forms in red and blue connected by a diamond centre enclosing a red floral form, on a white ground. In each of the four corners of the field is a quadrant of an arabesque medallion in red, yellow, dark green, and blue. At one end the quadrants are outlined with brown. At the other end, where the joining of the quadrants forms a niche-like area, they are outlined in brown and white. From the peak of the niche hangs a floral pendant suggesting a mosque lamp. ¶ The main border is made up of cloud forms alternating with highly conventionalized flower forms. The cloud bands are alternately in red and blue, embellished with bits of terra cotta, yellow, green, brown, and white. The floral forms between the cloud bands have

Oushak Rug of the Seventeenth Century *No. 70*

Oushak Prayer Rug of the Sixteenth Century *No. 71*

the same color scheme. The ground of the border is a brilliant blue. ¶A narrow inner stripe surrounds the field and is made up of small panels in various colors, each enclosing a reverse curve. ¶The outer stripe is red and is composed of a reverse curve motif in blue and brown. On the inner side is a row of brown and white knots, which, no doubt, were repeated at the outer edge, not visible because of a blue binding. Ballard Collection, No. 75.

Exhibited: *The Cleveland Museum of Art, 1919; Minneapolis Institute of Arts, 1922; The Art Institute of Chicago, 1922; San Francisco Art Association, 1923; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 72

Ghiordes knot, 110-143 to sq. in.: 11-13 vt.; 10-11 hr. [*5 ft. 1 in. by 3 ft. 5 in.*]

The red field is enclosed by a yellow line, and in the centre of it is a dark blue lozenge-shaped medallion outlined with yellow, red, and green, enclosing a smaller lozenge which has projecting from its sides red hook motifs and four small white flower forms. This smaller lozenge is divided by a line of green into four parts, in each of which is an unidentified motif, sometimes called the scorpion design, in red, on a dark blue ground. The centre is light blue outlined in red. In the angles of the four corners of the field are quadrants of an arabesque medallion in yellow and blue, on a red ground. These join and form arches at each end of the rug. ¶The main border is decorated with a palmette enclosed by arabesques, alternating with an attenuated modified palmette. The color scheme is red, yellow, green, and light blue, outlined in light brown, on a dark blue ground. ¶The inner border, though indefinite in form, suggests the Chinese dragon design, better known in rug parlance as the "curl" pattern. It is flanked with yellow and red guard lines. ¶In the outer border is a running pattern of a flower, leaf, and stem motif in yellow, two tones of blue, and green, flecked with white, on a red ground. It is flanked by red and yellow guard lines. ¶The borders, as usual, are narrower at the ends than at the sides. Along both sides is a yellow selvedge, and at each end is a web and short fringe. ¶Formerly in the Davanzati Palace, Florence. Ballard Collection, No. 76.

Exhibited: *Metropolitan Museum of Art, New York, 1921; Minneapolis Institute of Arts, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Oushak Rug of the Sixteenth Century *No. 72*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 73

Ghiordes knot, 120-140 to sq. in.: 12-14 vert.; 10 hor. [*5 ft. 7 in. by 3 ft. 5 in.*]

The dark red field is decorated in the centre with an eight-pointed blue medallion, outlined with white and black, and decorated with somewhat regular arabesques in yellow and red. At each end is a smaller four-pointed medallion similarly decorated and joined at each side with a repeat of three points of the centre medallion. The centre medallion is also joined at each side with a repeat of a single point of the end medallion. Intermediately dispersed over the field are floral arabesques with green stalks, and rose, yellow, green, blue, and white flowers and leaves. ¶ The main border is decorated with floral arabesques in two tones of red, yellow, two tones of green, dark blue, and a predominating zigzag line in yellow, on a blue ground. ¶ There is an inner stripe of a wavy red and white line, outlined in brown, on a yellow ground. At its outer edge is a narrow red stripe. ¶ The outer border is entirely missing and a new selvedge has been turned on the sides. Formerly in the Holstein Collection.

Ballard Collection, No. 77.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Minneapolis Institute of Arts, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 74

Ghiordes knot, 72-80 to sq. in.: 9-10 vert.; 8 hor. [*5 ft. 7 in. by 3 ft. 10 in.*]

On the bright red field are arabesques in yellow, outlined in brown, with spots of blue and touches of white throughout. The arabesques are arranged with two narrow bands of continuous units at each side, joined at regular intervals, thus suggesting square and rectangular areas which alternate through the centre of the rug. ¶ The main border is green, with an interlaced fret-like pattern, not unlike Cufic characters, in white, outlined in brown, and embellished with blue and red. ¶ The inner guard stripe has, on a blue ground, a "twisted ribbon" design, in red, outlined in brown, wavy at the ends, and angulated at the sides. This is flanked with red lines, and, on the outer edge, an additional yellow line. ¶ The outer stripe has a similar motif in yellow and

Oushak Rug of the Sixteenth Century *No. 73*

Oushak Rug of the Sixteenth Century *No. 74*

Oushak Rug of the Seventeenth Century *No. 75*

blue on a red ground, but does not continue across the ends. ¶ This type of rug is known as a "Holbein" rug.

Ballard Collection, No. 78.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, New York, 1921; Minneapolis Institute of Arts, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 75

Ghiordes knot, 56 to the sq. in.: 8 vert.; 7 hor. [*5 ft. 9 in. by 3 ft. 10 in.*]

The red field is covered with an allover palmette arabesque in yellow, embellished with two tones of red and two tones of blue. The entire pattern of the field was originally outlined in black, but no traces of it remain. ¶ Surrounding the field is a narrow blue stripe decorated with a zigzag line in red crossed at regular intervals with what may be a leaf form. This border was presumably flanked with a black stripe, which has entirely disappeared. On its outer edge are two extra lines of yellow and red. ¶ The main border is decorated with an interlocking blue and yellow tile pattern, which produces the effect of a yellow medallion on a blue ground. The yellow medallion is outlined with red and decorated with a conventionalized palmette-like form in red, two tones of blue, and white. The blue area is decorated with geometric floral forms in two tones of red, light blue, and yellow. There is no connecting corner motif in this border, so that the continuity of the design is broken at these points. ¶ The outer border is yellow with an undulating vine-like pattern in red. There is a red and blue selvedge at the sides. A blue and yellow web with a red stripe has been continued beyond the pile at one end, and a red and blue one at the other. This type of rug is known as a "Holbein" rug.

Ballard Collection, No. 79.

Exhibited: *Metropolitan Museum of Art, New York, 1921; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 76

Ghiordes knot, 54-63 to the sq. in.: 9 vert.; 6-7 hor. [*5 ft. 9 in. by 4 ft. 3 in.*]

Covering the entire field of the rug is a blue medallion, with pointed ends and flattened sides. Within it is another medallion, divided into four lobes by a

Oushak Rug of the Sixteenth Century *No. 76*

yellow arabesque, each lobe containing a palmette and floral arabesque in red, yellow, and two tones of blue, with touches of green and brown. Two of the palmettes have the same blue ground as the large medallion, and two have a red ground, all four emanating from a central lozenge. The outline of the large medallion is edged with yellow pointed trefoils on a brown ground, the contour of which follows the general form of the trefoils. In the corners of the field are floral arabesques in blue, on a red ground. ¶ The main border is composed of floral forms in red, yellow, green, and blue, on a dark blue ground. The border has been cut and subsequently bound so that the complete design is no longer visible. ¶ The inner stripe is composed of a running pattern in red, on a yellow ground. There is no outer stripe. This is a fragment, the centre and borders being assembled in the form of a rug. Ballard Collection, No. 80.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 77

Ghiordes knot, 72 to the sq. in.: 8 vert.; 9 hor. [*5 ft. 3 in. by 3 ft. 4 in.*]

The red field of this rug is decorated with a central medallion in green with an irregular outline in red, brown, and white. On the green ground of this medallion are floral arabesques in red, yellow, blue, brown and white. In the centre is a four-pointed tile form divided into four compartments by a white line, outlined with red. In each of the four parts is the so-called "scorpion" design in red and yellow, emanating from a small diamond form in blue, outlined in red, upon which is a rose-colored eight-pointed star. In each of the corners of the field is a quadrant of a medallion with a blue ground, outlined in red, light blue, and brown, and decorated with an arabesque in red, rose, yellow, green, and white. Around the entire field of the rug extends a light blue line. ¶ The main border has a yellow ground, and on it is the conventionalized Chinese cloud pattern, alternating red and blue, with an intervening rosette. The rosettes are yellow, outlined in red, with light blue centres, with the exception of the two middle ones, which are dark blue. Joining the palmette and the rosette is a running vine with a highly conventionalized geometric flower form in rose-red. Red, green, and blue leaves fill the open parts of the ground. The inner guard lines are red and yellow. ¶ There is a blue selvedge and a warp fringe. Ballard Collection, No. 81.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Oushak Rug of the Sixteenth Century *No. 77*

Oushak Rug of the Sixteenth Century *No. 78*

OUSHAK RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 78

Ghiordes knot, 63-72 to the sq. in.: 9 vert.; 7-8 hor. [*6 ft. 6 in. by 4 ft.*]

The rose ground of the field is decorated with alternate rows of blue and white medallions interspersed with star-shaped forms enclosed in octagons, in two tones of red, blue, violet, and white. The white medallion has a red octagonal centre decorated with a rosette in two tones of red, blue, green, and white. An interlaced design, in two tones of red, and originally violet, outlines the medallion. The blue medallion has a lineal arabesque pattern in blue and green with a lozenge centre in two tones of red, and white, and probably violet. ¶The main border is decorated with a fret pattern in white embellished with red, blue, and green, somewhat resembling Cufic characters. One-third of the border has a violet ground, the other two-thirds being a deep red. ¶The inner and outer borders are decorated with a "twisted ribbon" design in red, blue, green, and violet, on a yellow ground except at one end, where the ground changes to red. The guard stripes are red and white. ¶There is a red and yellow fringe at each end. This type of rug is known as a "Holbein" rug.

Ballard Collection, No. 82.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE ASIA MINOR MISCELLANEOUS GROUP

Naturally, as large a territory as Asia Minor furnishes some rugs without sufficient characteristics to include them in the groups already noted, or without sufficient well-defined individual characteristics to form a group of their own. Furthermore, there are in this collection several Asia Minor rugs each of which is the only representative of the group to which it belongs. They are, therefore, included in this miscellaneous Asia Minor group.

RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 79

Ghiordes knot, 48-63 to the sq. in.: 8-9 vert.; 6-7 hor. [*7 ft. 9 in. by 5 ft. 6 in.*]

The field of this rug is red and is outlined to form an arch at each end. From the crown of each arch is a ribbon-like stripe of light brown, decorated with spots of blue and red and flanked with red and brown. This forms the means of suspension for the lamp-like form in the centre of the field. The lamp form is light brown, blue, red, and green. Scattered over the rest of the field are

small flowering tree-like forms in blue or brown, enhanced by spots of light brown, blue, and white. The two arches are outlined with narrow lines of blue, light brown, green, and red, and with a wider stripe of white spotted with brown. The corners of the field, which are the spandrels of the arches, have a brown ground and are decorated in arabesque forms in light brown, red, blue, and green. ¶The main border is decorated with what is said to be the mark of Tamerlane, which includes a stripe and three balls. All the colors of the field are used here in various combinations, on a natural colored ground. ¶On the inner edge of this border, and surrounding the field, is a brown stripe, on which are light brown rectangles, with red centres, interspersed with white spots. ¶Around the outer edge is a plain brown stripe, and at each end is a fringe of warp threads. Though the history of this rug points to an Asia Minor source, the characteristics point strongly to a Caucasian provenance. Formerly in the Jacoby Collection. Ballard Collection, No. 15.

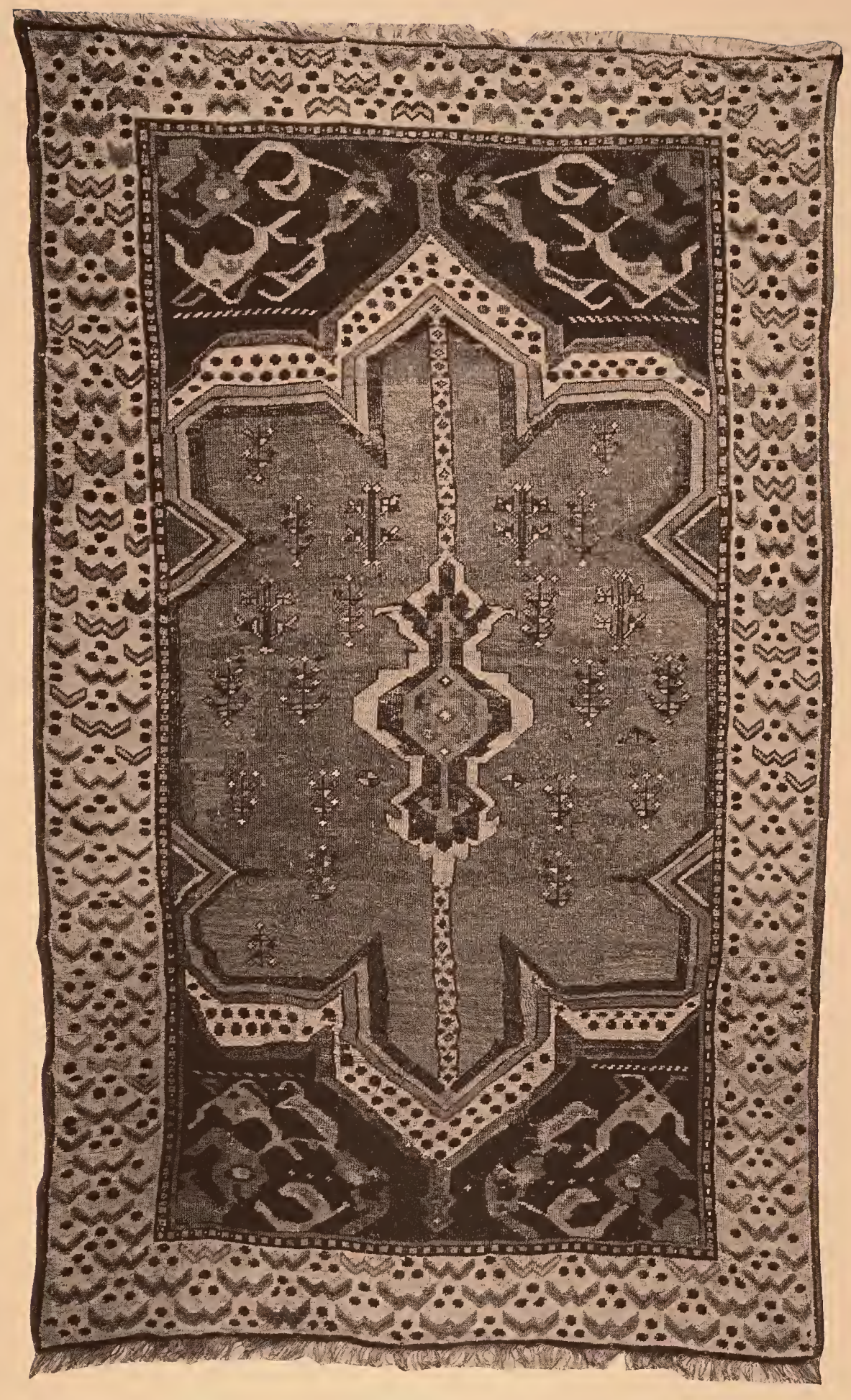
Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

MUDJUR RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 80

Ghiordes knot, 63-72 to the sq. in.: 9 vert.; 7-8 hor. [*6 ft. 1 in. by 4 ft. 5 in.*]

The niche area of the field is red, outlined in blue, white, yellow, and red wavy lines which terminate in a stepped arch, from the angles of which small four-petaled floral motifs, in blue, project into the niche. Down the sides and across the base of the niche the wavy lines form an angulated pattern embellished with spots of red, white, and blue. The sides and top of the spandrel have a continuation of the triangular-like formation appearing at the sides of the niche; and on the green ground of the spandrel are two ewers, one in yellow and one in red, both decorated with a plant motif in blue, and with a star-shaped ornament hanging from the spout. From the angles of the arch small red flowers, tipped with white, project into the spandrel, and reverse curve forms, in red and yellow, and a small octagonal form, complete the decoration. ¶The panel above the niche has a brown ground and is decorated with so-called arrow-head forms, which in this rug are repeats of the dome of the arch. Within the arrow points the ground is blue, yellow, brown, green, or red, with an arrow-point device outlined in red, violet, or yellow. Between the arrowheads are elongated forms repeating the terminal motif of the arrow-point, either in yellow, green, blue, or violet, outlined in red. Surrounding the panel and also enclosing the entire field is a narrow yellow stripe with a zigzag



Asia Minor Rug of the Sixteenth Century *No. 79*

Mudjur Rug of the Eighteenth Century *No. 80*

line embellished with red, yellow, green, blue, violet, and white, outlined in brown, with a T motif, in brown, forming a part of the pattern. ¶The main border is decorated with square tile-like forms, the principal decoration of which is an eight-petaled rosette. The color scheme is red, yellow, green, two tones of blue, violet, brown, and white. At each end three small octagonal forms have been introduced, so that at the corners there would be no interruption of the decorative unit. ¶The inner border has a double lozenge motif, one in outline and one solid, in various color schemes, on a blue ground. Between this border and the inner border is a red stripe flanked with brown lines and staggered with white dots. ¶The outer border is decorated with groups of octagonal forms divided into four parts in various combinations of red, yellow, green, blue, violet, white, and brown, with a white and yellow conventionalized motif placed at irregular intervals. The outer border is flanked by yellow lines, and by guard stripes decorated with a reciprocal tooth pattern, on the inner side in red and yellow, outlined in brown, and on the other side, in red and brown, outlined with white. There is a fringe of warp threads at each end.

Ballard Collection, No. 55.

Illustrated: *An Exhibition of Oriental Rugs, Carnegie Institute, 1923.*

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

DRAGON RUG OF THE SEVENTEENTH CENTURY.

[ASIA MINOR] No. 81

Ghiordes knot, 81-90 to the sq. in.: 9-10 vert.; 9 hor. *[6 ft. by 3 ft. 6 in.]*

Rugs of this character are seldom seen in so small a size. It follows rather closely a design seen in the large pieces known as "dragon" rugs. The ground is red, and in the centre is an octagon interlocked at each end with a lozenge, and flanked at the sides by half of the "dragon" motif which gives the name to these so-called "dragon" rugs. It is a highly conventionalized form somewhat similar to the ancient Chinese motif known as the dragon. The octagon in the centre is outlined with an abbreviated floral arabesque in red, buff, green, two tones of blue, and white, outlined in brown. Within it is a concentric octagon, with a violet ground, on which is superimposed a composite form which suggests a triple lozenge, the outer one in white outlined in red, the intermediate one in blue, and the inner one in red, outlined in brown. In the centre is a geometric motif in green enclosed in a wreath made up of white leaves and a brown stem. The lozenge shapes at the ends of the rug are filled with large

palmette motifs in white, blue, buff, red, violet, and brown, on the red ground of the field. The outlines of the lozenges are wide bands, with serrated edges, decorated with floral arabesque motifs. Half the lozenge has the band in blue, outlined in red, white, and brown, with the other half in white, outlined in red, blue, and brown. At the extreme ends of the field appear the tips of medallions with blue grounds. The so-called dragon at the sides is buff, outlined in red, blue, and brown, with the central portion in brown outlined in blue. In each of the four corners of the rug are portions of what may be another dragon motif. ¶The main border is decorated with prominent rosettes, alternating in blue and violet, outlined in red, on a buff ground. The blue rosette is associated with a light linear spray conforming to an angulated reverse curve; the violet rosette is superimposed on crossed reverse curves. ¶The inner border is blue, decorated with two geometric motifs in red. Dark guard lines flank this border. ¶The outer border has the same design as the inner border. The ground is red, and the motif is in brown, with a white centre. ¶At the ends this border has been partially worn away. Ballard Collection, No. 84.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

SYRIAN RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 82

Sehna knot, 72-81 to the sq. in.: 8-9 vert.; 9 hor. *[5 ft. 6 in. by 3 ft.]*

Down the centre of the rectangular field, which is outlined in red, are three hexagonal areas, also in red, decorated in the centre with an elaborate star form which is surrounded by radiating tree forms, in blue, enhanced with spots of red and white and separated by floral forms in green, blue, and red. The triangles flanking the hexagons are outlined in brown and white and decorated with an indefinite allover pattern, probably floral, in blue, green, and white. Red lines cross the field at the junctions of the hexagons. At one end is a rectangular panel containing two rhomboidal forms, and similar to the rest of the field. ¶The main border is decorated with tile forms in blue, outlined in white, alternating with a small cartouche in light green, outlined in red. The decoration of these areas is floral. The pattern is completed by the introduction of leaf forms, in red, emanating from the tops and bottoms of the tile forms, and floral sprays, in white and violet, emanating from the tops and bottoms of the cartouches. The ground is a light green. ¶The inner and outer borders are identical, decorated with a running vine, in brown, embellished

Dragon Rug of the Seventeenth Century *No. 81*

Syrian Rug of the Sixteenth Century *No. 82*

with white flowers and red leaves. Guard stripes are on the inner edges only and are made up of a close pattern of red and white spots.

Ballard Collection, No. 85.

Illustrated: *Special Loan Exhibition, Carnegie Institute, 1923.*

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; The Cleveland Museum of Art, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

RUG OF THE EIGHTEENTH CENTURY.

[ASIA MINOR] No. 83

Ghiordes knot, 77-91 to the sq. in.: 11-13 vert.; 7 hor. [*6 ft. by 4 ft. 9 in.*]

The field is elaborately decorated with various kinds of motifs. In the centre is a yellow lozenge with two points terminating in an ornamental form like an incense burner with handles and cover. The yellow lozenge has a red diamond form in the centre, from the four points of which radiate plant forms in brown terminating in leaves in red and brown. Around the lozenge and following its general outline is a blue stem motif broken by flower forms in blue, red, brown, and white. Small detached geometric forms are introduced into this part of the design. Surrounding this pattern are yellow areas connected by a narrow band, and decorated with red arabesques. In the corners of the field are composite geometric units in violet and green decorated with unidentified motifs, in red or white. Down the sides are other geometric forms in varying color schemes. A continuous hook motif in red is used as a partial border scheme for the field. The color of the field varies from dark to light brown. ¶The main border is decorated with unidentified forms, highly conventionalized, the color of which is two tones of red, yellow, green, violet, brown, and white, on a blue ground. ¶A narrow white inner border, outlined with a brown line and a green and red spotted line, has as a decoration an S chain design in brown, red, yellow, blue, and violet. ¶A narrow outer border duplicates the inner border. At one end is an extra, wide border with a rich red ground, on which is a row of detached palmette forms in red, rose, yellow, green, blue, or violet. At the other end is another extra border, somewhat narrower and decorated with a conventionalized rosette motif in two tones of red, yellow, green, blue, violet, and white, outlined in brown, regularly spaced, and separated by a rectangular unit in red. ¶There is a short fringe at each end. If the history

Asia Minor Rug of the Eighteenth Century *No. 83*

of this rug were known it might be found that it came from the Caucasus, although it is also possible that it is an Asia Minor rug.

Ballard Collection, No. 88.

Illustrated: *Special Loan Exhibition, Pennsylvania Museum, 1919.*

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KILIM PRAYER RUG OF THE NINETEENTH CENTURY.

[ASIA MINOR] No. 84

Kilim weave, 10-12 warp threads to the lineal inch. [6 ft. 1 in. by 5 ft. 1 in.]

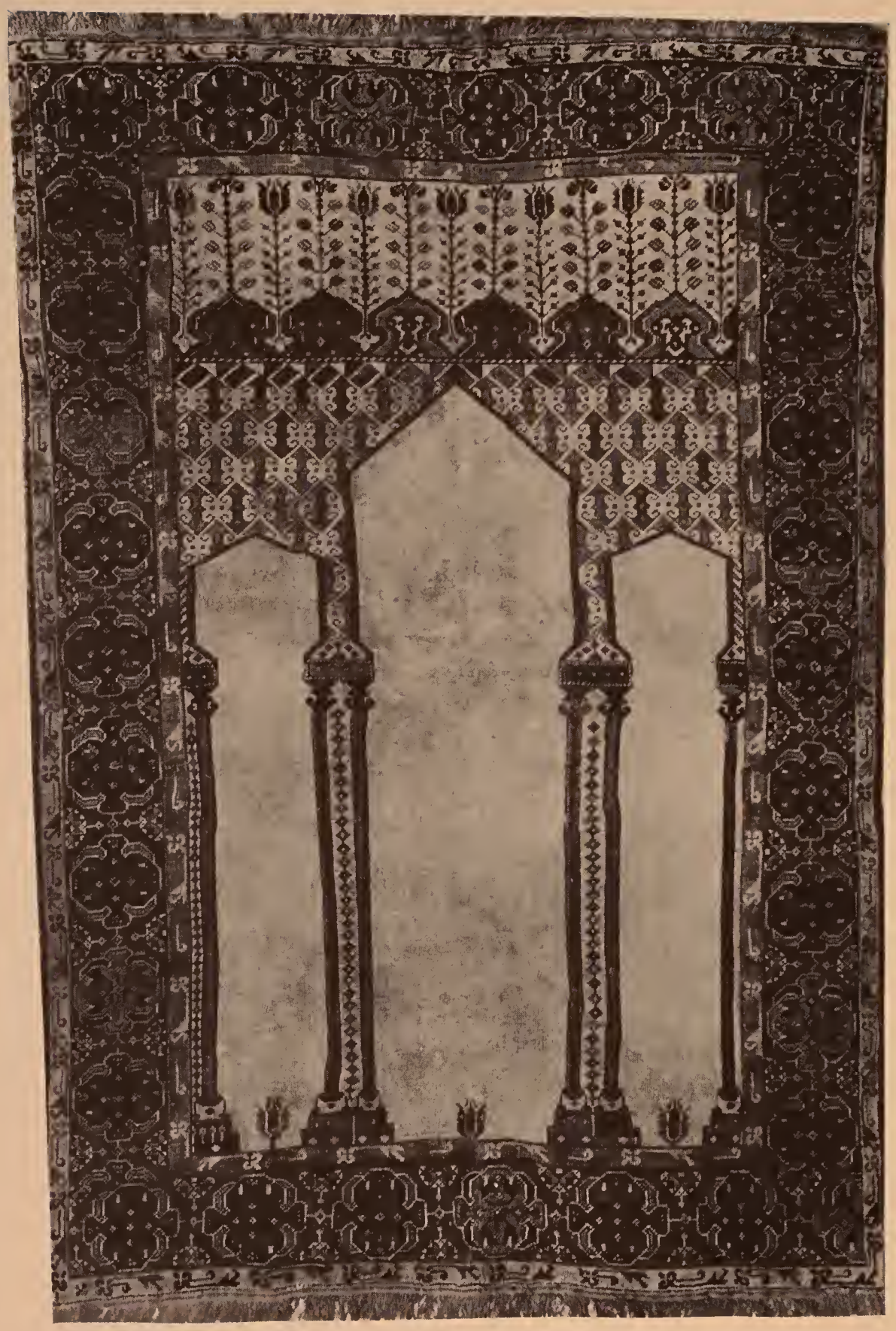
The field is green and forms a niche, down the centre of which is a band in old rose. The upper portion of the band is woven in gold thread. Near the base of the niche are two large elaborate forms, probably inverted mosque lamps. The sides and base of the niche are decorated with a double hook pattern in red. The flank of the corbeled arch is outlined in red and gold. The spandrel is old rose, decorated with flower and stem motifs in red, gold, green, and violet, and pairs of reverse curves woven in gold and brown fill the interstices of the ground. At the lower corners of the spandrel is a composite form made up of a rectangle and a double hook motif, in green, violet, and gold. Across the top of the spandrel is a row of eight-pronged polygons in green, blue, and violet, forming with the rose background of the spandrel a reciprocal pattern. ¶ The main border is yellow, decorated with two units; one a conventionalized flower form, perhaps the lily, in various color combinations of red, rose, green, blue, violet, and brown, and the other a pronged motif in the same varied color combinations. The border is flanked along the sides by a light brown battlemented line, and across the ends by a thin brown line. ¶ The inner border is dark blue decorated with a composite form made up of a rectangle and double hook motifs in various combinations of red, rose, green, two tones of blue, and white. This decoration changes across the end to indeterminate forms, in the same color scheme. A white battlemented line guards this border along the sides, changing at the end to a thin white line. ¶ The outer border is also blue, decorated with a detached unidentified form in red, rose, and white across the ends, and rose and blue down the sides, with a white or red unit interpolated at irregular intervals. It is guarded by two white battlemented lines, and projecting from the outer white line is a hook pattern on a red ground.

Ballard Collection, No. 89.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Kilim Prayer Rug of the Nineteenth Century No. 84

Asia Minor Rug of the Sixteenth Century *No. 85*



Asia Minor Prayer Rug of the Sixteenth Century *No. 86*

RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR]

No. 85

Ghiordes knot, 72-80 to the sq. in.: 9-10 vert.; 8 hor. [*5 ft. 1 in. by 4 ft. 5 in.*]

The field is decorated with a double-bar-and-three-ball design, which has come to be known as the mark of Tamarlane. The double bar is in yellow and blue, or red and blue, outlined in brown, and the balls are in varying combinations of red, yellow, and two tones of blue, also outlined in brown. The field is a deep cream color. ¶ The border has the same ground as the field, and is decorated with cloud bands in blue or red alternating with a light yellow rosette. The cloud bands and rosettes are connected by a stem running in a general zigzag line throughout the border and supporting highly conventionalized leaves and floral forms. ¶ The inner border is decorated with an S chain pattern in brown and red, on a ground similar in color to the field and border. For a short distance on one side this design is simplified. The border is flanked with brown guard lines. On the inner edge is a blue line which extends around the field. ¶ The outer border is identical, and a blue line surrounds the entire rug. The original selvedge appears at the sides, and a short warp extends beyond the pile, ending in a fringe.

Ballard Collection, No. 91.

Exhibited: *The Art Institute of Chicago, 1922; San Francisco Art Association, 1923; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

PRAYER RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR]

No. 86

Ghiordes knot, 64-81 to the sq. in.: 8-9 vert.; 8-9 hor. [*6 ft. by 4 ft. 1 in.*]

This rug has a triple arch, with two supporting piers with attached columns, and two pilasters, on a beautiful rich creamy background. The pitched arches are outlined with red and brown lines. The piers have engaged columns, in red and yellow, and are decorated with a lozenge pattern, also in red and yellow. The bases are drawn in partial perspective and between them are three formal pomegranate motifs. The capitals are red, blue, and yellow, with heavy tops of red, blue, or green, and the abaci are outlined with a red and white close-spotted line enclosing a yellow ground, on which are red quatrefoils, or a red ground with blue quatrefoils. Above the abaci the spandrel begins with a column-like area which spreads out into the main spandrel. The spandrel is decorated with a diaper pattern in white enclosing red and yellow double pointed forms. Across the top of the spandrel the diaper pattern changes some-

what to a rectilinear pattern. The panel above the spandrel is decorated with the so-called arrow-head forms with conventionalized plant motifs projecting from them, and placed intermediately are similar plant forms. The arrow-heads are outlined in red, brown, and white and enclose blue and yellow grounds on which are unidentified forms in red, green, blue, and white. The plant forms above the arrow-heads are in red, yellow, green, and two tones of blue, on a creamy ground. This design is somewhat similar to the panels of Ladik rugs. Separating the panel from the spandrel is a very narrow border of close-fitting red and white spots, flanked with blue lines. ¶The main border is decorated with medallions, in blue or green, with yellow and red decoration, or yellow, with blue and green decoration. They are joined by a thin white line and between them are halves of octagons enclosing half of an eight-pointed star, in the same color scheme as the medallions. The ground of the border is a rich red. ¶The inner border is yellow, decorated with the so-called "curl" pattern, in red and white, flanked by a blue line which changes to brown at one side. ¶The outer border has the same design as the inner border, but the background is a creamy white and the curl pattern is in red and yellow, the yellow being replaced by green at both ends. ¶A green silk fringe has been added at each end. Ballard Collection, No. 92.

Exhibited: *Pennsylvania Museum, Philadelphia, 1919; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 87

Ghiordes knot, 80-90 to the sq. in.: 8-9 vert.; 10 hor. [*5 ft. 9 in. by 4 ft.*]

The yellow field is decorated with palmette, rosette, and lily forms. The main unit of decoration is two large palmettes and two lily sprays, radiating from a small central leaf unit, and interspersed with a highly conventionalized rosette. The pattern is arranged so that the large palmettes form a row down the centre of the rug and the rosettes repeat at the right and left, alternating with a lozenge-like composite design made up of what seem to be shaded lanceolate leaves and a rosette enclosed in a diamond. The color scheme is two tones of red, yellow, buff, blue, violet, and white, with brown generally used as an outline for the motif. ¶The main border is decorated with detached rosettes in varying color combinations of rose, yellow, blue, violet, brown, and white, outlined in brown, on a red ground. ¶The inner border is decorated with an overlapping reverse curve motif in brown, with yellow and blue centres and white tips. The ground of the border is yellow, and it is flanked with a white line, which in turn is flanked by brown lines. ¶The outer border has a reverse

Asia Minor Rug of the Sixteenth Century *No. 87*

Asia Minor Rug of the Sixteenth Century No. 88

curve motif in red, on a yellow ground. It is flanked with red, white, and brown lines. At the ends the warp has been frayed to the edge of the border.

Ballard Collection, No. 93

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

RUG OF THE SIXTEENTH CENTURY.

[ASIA MINOR] No. 88

Ghiordes knot, 80 to the sq. in.: 10 vert.; 8 hor. *[6 ft. 10 in. by 3 ft. 4 in.]*

This rug has been woven with the short axis of the design vertical on the loom, which is contrary to the usual arrangement. As a result, the fringe, which is usually at the ends, is in this case at the sides of the rug. The field is decorated with the points of six large palmettes projecting from the sides of the field onto a yellow ground. Separating them are four smaller palmettes, in yellow, and two rosettes guarded by lanceolate leaves. The large palmettes are red, yellow, blue, and buff, and the small palmettes are buff, outlined in brown, with yellow or blue centres. One rosette is red with a blue centre, and the other buff with a yellow centre. ¶The main border has a red ground upon which are cartouche-like areas alternating blue and yellow, each decorated with a red tree or plant form emanating from a yellow quatrefoil. Between the cartouches are halves of octagons enclosing halves of eight-pointed stars, alternating in blue and yellow. ¶The inner border is decorated with a running vine pattern in blue, outlined in violet, on a yellow ground, enhanced by spots of red. The guard lines are yellow and brown. There is an extra red line surrounding the field. ¶The outer border is the same, except that the vine is red, enhanced with spots of yellow. The guard lines are yellow flanked with red and purple.

Ballard Collection, No. 94.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE CAUCASIAN GROUP

The territory whence these rugs come lies to the north and south of the Caucasus Mountains between the Caspian and the Black Seas. The colors of the rugs are somewhat crude, but not unpleasant, with madder red and indigo blue often used as a basis of the color schemes, together with white or natural colored wool. The designs have a primitive-like character, and geometric and conventionalized motifs are used by preference. Naturalistic forms are exceedingly rare. A reciprocal or counterchange pattern is common in the subsidiary borders. The pile is often long and lustrous, and the weaving of the rug is somewhat coarse, due to the small number of knots to the square inch.

Caucasian Rug of the Sixteenth Century *No. 89*

RUG OF THE SIXTEENTH CENTURY.

[CAUCASUS] No. 89

Ghiordes knot, 54-60 to the sq. in.: 9-10 vert.; 6 hor. [*7 ft. 9 in. by 5 ft. 6 in.*]

The field of this rug presents an interesting color scheme. The ground is a varied blue, made from indigo, and is decorated with an arabesque in red, made from madder. The central medallion is outlined in brown and red, and decorated with an arabesque in brown and blue with touches of white and red. Two pendent forms project from two ends. The ground of this medallion is an interesting light brown, said to be produced from the juice of the buckthorn berry. Dark brown has been substituted for blue in two corners of the field. ¶The border has a white or natural colored ground. Violet or brown cartouches of varying shapes are placed at regular intervals in connection with an angulated arabesque in red, blue, and brown. ¶The inner border is a reciprocal trefoil pattern in light and dark brown. It is guarded by red stripes. ¶The outer border has a brown ground on which originally was a complete geometric form in blue, only half of which is now visible. The complete border may be seen at each end. ¶There is a fringe of warp threads at each end. Formerly in the Jacoby Collection. Ballard Collection, No. 16.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BAKU RUG OF THE SEVENTEENTH CENTURY.

[CAUCASUS] No. 90

Ghiordes knot, 72-81 to the sq. in.: 8-9 vert.; 9 hor. [*5 ft. 7 in. by 3 ft. 3 in.*]

The dark blue field is elaborately decorated with various motifs. In the middle of the rug is a medallion with angulated sides and a white ground. In the very centre of this medallion is a rosette in red, blue, white, and green, outlined in brown. Two smaller rosettes and small detached floral forms complete the decoration. A series of outlines in brown, buff, dark blue and red, and light blue and red, encloses the medallion. It has a fringed edge in red and green. Detached pear-shaped forms in various schemes of red, yellow, buff, two tones of blue, brown, and white, surrounded by small flower forms, decorate the field. In the four corners of the field are quadrants of a medallion with design and outlines similar to the central medallion. ¶The main border has a light blue ground decorated with red rosettes, outlined with buff, and unidentified forms, connected by a red line. The motifs, other than the rosettes, are in red, buff, blue, black, and white. This border is flanked by buff lines. ¶The inner

Baku Rug of the Seventeenth Century *No. 90*

Kuba Rug of the Seventeenth Century *No. 91*

border is red, decorated with a running vine in black, with flowers in two tones of blue and white. It is guarded by black lines. ¶ The outer border is identical with the inner border. Ballard Collection, No. 86.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KUBA RUG OF THE SEVENTEENTH CENTURY.

[CAUCASUS] No. 91

Ghiordes knot, 49-64 to sq. in.: 7-8 vert.; 7-8 hor. [*12 ft. 7 in. by 6 ft. 3 in.*]

The blue field is decorated with rows of medallions, eight-pointed star-shaped forms, palmettes, and four tripods, interlaced with arabesques. The color combinations are many but the general scheme includes red, two tones of yellow, light blue, violet, black, and white, on a blue ground. Green is absent except at one end, where it has not only been introduced in the tips of the last two star-shaped forms but also in the border. This introduction of green at the end of the border makes visible the linear motif of the border design which otherwise would be almost lost, due to the fact that it is in a tone approximating the yellow of the ground. The faintness of this linear motif accentuates the other two motifs of the border, which are an unidentified form in blue, violet, brown, and white, placed at regular intervals in counter-changed order, and an alternating octagon in white, outlined in brown. Flanking the main border are two subsidiary borders with white grounds, both decorated with a geometric pattern, the main figure of which alternates in red and brown. The guard stripes are in solid color, two in blue, flanked with brown, and two in red, also flanked with brown. There is a short fringe at each end. Ballard Collection, No. 87.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

KAZAK RUG OF THE EIGHTEENTH CENTURY.

[CAUCASUS] No. 92

Ghiordes knot, 63 to the sq. in.: 9 vert.; 7 hor. [*6 ft. 9 in. by 5 ft. 8 in.*]

In the centre of the rug is an octagon with a white ground. On it is a central octagonal panel, in red, decorated with hook motifs in green and blue and two smaller red octagons decorated with geometric forms in red, yellow, green, dark blue, and white. The rest of the white octagon is decorated with large hook motifs, in dark blue and red, and multi-colored small detached forms. It

Kazak Rug of the Eighteenth Century *No. 92*

is outlined with a heavy blue and red line which forms a reciprocal triangular pattern on two sides of the octagon. Surrounding it is a rectangle, outlined with a red and yellow spotted line and decorated with a checkerboard pattern in red and blue. The rest of the field has a green ground and is decorated with four prominent rectangles outlined in red, with a white ground decorated with eight-pointed stars in red, yellow, green, and two tones of blue. Other rectangles, with red, yellow, or dark blue grounds, support scroll motifs in blue, white, and yellow. These scroll motifs, in the same color scheme but without the rectangular background of solid color, extend down the sides and across the ends of the field. The rest of the green ground is dotted with a very small red and white geometric form. ¶ On the yellow ground of the main border is a conventionalized serrated leaf with joined stems, forming a diagonal pattern. The leaves guard an open rosette form, and small geometric forms fill up the intervening spaces of the ground. The color scheme is red, green, two tones of blue, white, and brown, on a yellow ground. ¶ The inner border has a reciprocal lozenge pattern in red and white, outlined in purple. It is flanked by heavy blue lines, also outlined in purple. ¶ The outer border is the same as the inner border, and its guard stripes are the same as the inner guard stripes. There is a short web at each end. The pile is exceptionally long, making a thick, heavy rug.

Ballard Collection, No. 90.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE CHINESE GROUP

Rugs from China generally have a delightful characteristic, quickly recognized, of a field of buff, yellow, or light orange, with contrasting dark and light blue tones almost inevitably associated with it. The simplicity of Chinese rugs differentiates them materially from other groups of the Orient. A two-toned color scheme is universally used and a single motif, or two motifs only, is used consistently throughout the rug, even though it be of courtly size. Favorite motifs are floral forms, especially the peony; animal forms, especially the dragon or hydra; the running fret, or meander pattern; the swastika; and various characters. The Sehna knot is used and the pile is always soft, thick and long.

RUG OF THE EIGHTEENTH CENTURY.

[CHINA] No. 93

Sehna knot, 30-36 to the sq. in.: 5-6 vert.; 6 hor. [*12 ft. by 12 ft.*]

The yellow-orange ground of the field of this large rug is decorated with five medallions, and with large floral forms on a leaf scroll motif suggesting a

Chinese Rug of the Eighteenth Century *No. 93*

Chinese Rug of the Eighteenth Century *No. 94*

trellis. A circular medallion in the centre is outlined in yellow and has a border of conventionalized flower sprays in warm buff and yellow. The centre is decorated with a symmetrical conventionalized flower design in two tones of blue, yellow, warm buff, and white. In the four corners of the rug are somewhat smaller but similar medallions. The large flower motifs supported by the leaf scrolls are conventionalized peonies in two tones of blue, yellow-orange, warm buff, and white. They are disposed around the central medallion in the general outline of a lozenge. The trellis-like leaf scroll is in dark blue. This is a fine example of irregular balance in design. Parts of the pattern are balanced one against the other but often the balance is suggested rather than actually developed. ¶The main border is decorated with a conventionalized peony scroll in yellow, orange-yellow, and buff, alternating with the hydra fret, the central motif of which is a realistic hydra's head. ¶There is an inner border decorated with a salmon-colored meander fret. It has light and dark blue guard lines on one side and light blue and white guard lines on the other. ¶At the outer edge of the main border are four plain lines, two in yellow, one in yellow-orange, and one in warm buff. A plain blue border surrounds the rug. At each end is a short fringe of warp threads. This rug is purported to have come from the Imperial Palace at Peking and its dignity and beauty, its imperial yellow and royal blue would designate it as a rug of courtly importance.

Ballard Collection, No. 99.

Exhibited: *The John Herron Art Institute, Indianapolis, 1924.*

RUG OF THE EIGHTEENTH CENTURY.

[CHINA] No. 94

Sehna knot, 30-42 to the sq. in.: 6 vert.; 5-7 hor. [*8 ft. 6 in. by 5 ft. 7 in.*]

The field of this rug is decorated with five circular medallions outlined in blue and buff with a border of conventionalized peony sprays in two tones of blue and buff. In the centres are two hydras in dark blue, light blue, and buff, except in the central medallion, which has a highly conventionalized floral motif replacing the hydras. Over the surface of the field is a flower scroll in yellow, on a warm buff ground, with the flowers now and then in white, or blue and white. The arabesque is so nearly the color of the ground that it is only in certain lights that it can be seen to advantage. ¶The border is decorated with a leaf and flower scroll, with the flower in two tones of blue and buff and the leaf scroll in two tones of blue, on a yellow ground. It is guarded on each side by four stripes, one dark blue, one light blue, and two white. On the outer edge of the rug is a wide brown border.

Ballard Collection, No. 100.

Exhibited: *The John Herron Art Institute, Indianapolis, 1924.*

Chinese Rug of the Eighteenth Century *No. 95*

RUG OF THE EIGHTEENTH CENTURY.

[CHINA]

No. 95

Sehna knot, 36-42 to the sq. in.: 6-7 vert.; 6 hor. [*7 ft. 1 in. by 4 ft. 10 in.*]

The field is buff, and in the centre is a circular medallion with a cloud motif border. Within the medallion is a conventionalized peony spray. Detached sprays of citron, peach, pomegranate, plum, and lotus are placed on the field in the general outline of an oval. In each of the four corners is a peony scroll motif. The color scheme is two tones of yellow, two tones of blue, and white, on the buff ground. ¶ The main border is yellow and is decorated with a continuous peony scroll in the same color scheme as the field. ¶ The inner border is dark blue, and on it is a continuous yellow fret. This border is flanked with light blue lines. ¶ At the outer edge of the rug is a dark blue marginal border, with a light blue line.

Ballard Collection, No. 101.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

SADDLE COVER OF THE EIGHTEENTH CENTURY.

[CHINA]

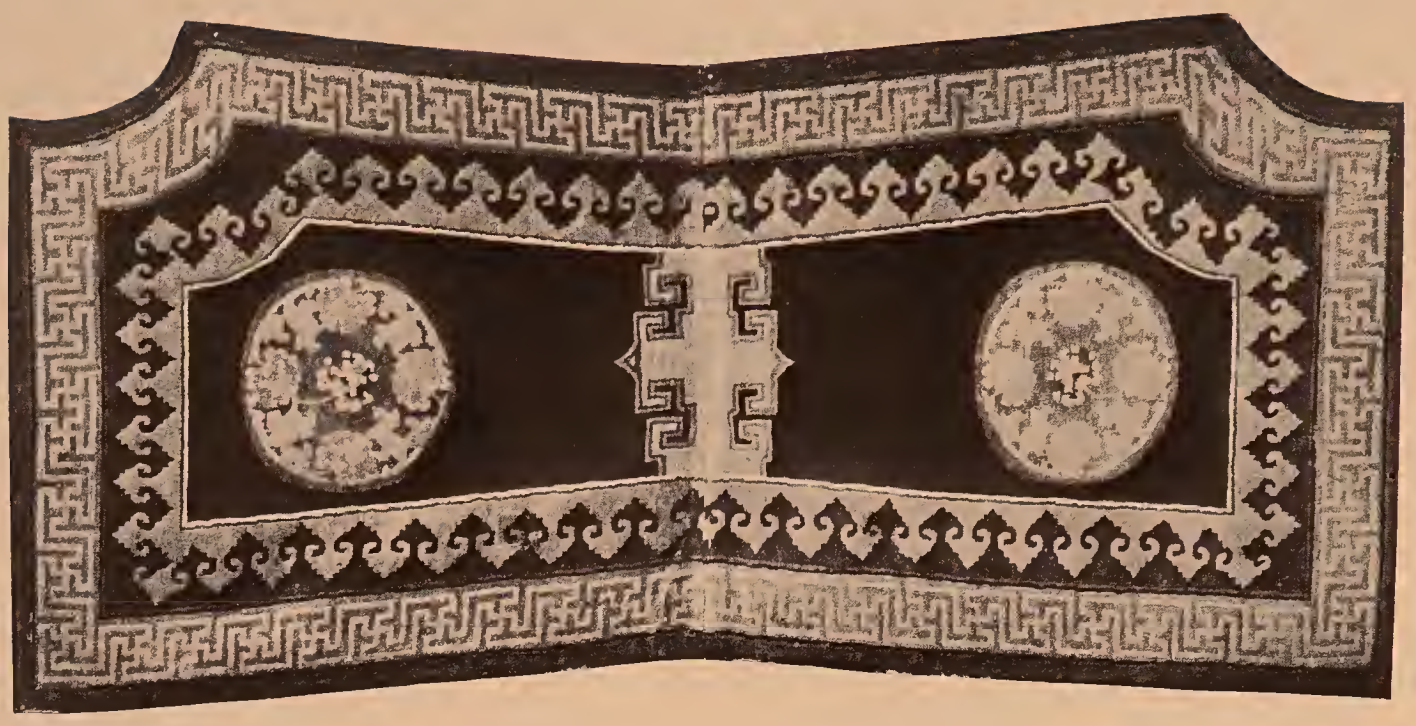
No. 96

Sehna knot, 56 to the sq. in.: 8 vert.; 7 hor. [*4 ft. 9 in. by 2 ft. 3 in.*]

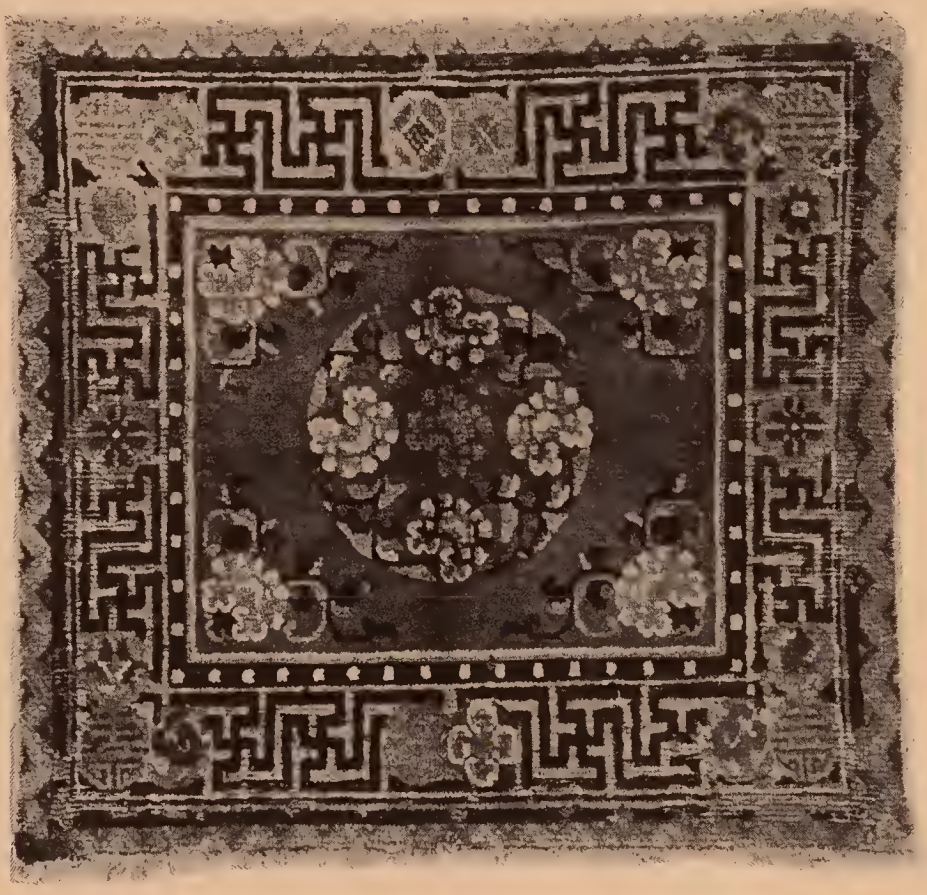
On the dark blue ground are two circular medallions decorated with peony flowers and leaves in yellow, rose, and white, with a single flower in the centre embellished with blue, on a "taupe" ground. At the fold of the saddle cloth is a bisymmetrical design in yellow, outlined in rose and "taupe." Separating the blue field from the inner border is a blue and a white line. ¶ The inner border is decorated with a reciprocal trefoil pattern in brown and rose. Separating the inner and outer borders is a light blue and a dark blue line. ¶ The outer border is decorated with a swastika fretwork pattern in yellow and "taupe." Separating the outer border from the solid marginal brown stripe which surrounds the saddle cloth is a light blue and a dark blue line. ¶ The cloth is wider at the ends than in the middle and two of the end corners are scalloped. The two borders follow the general contour of the cloth.

Ballard Collection, No. 102.

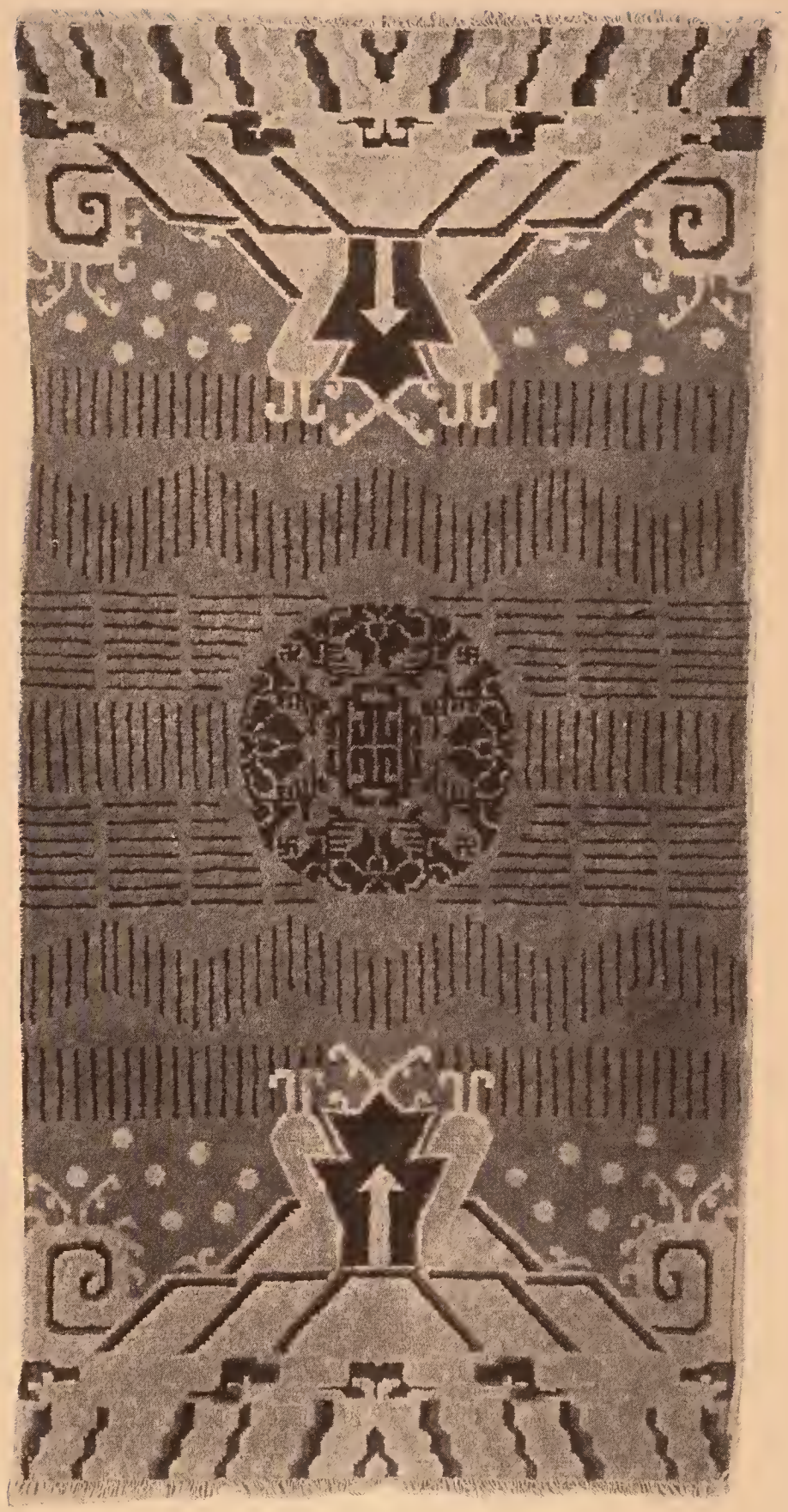
Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*



Chinese Saddle Cloth of the Eighteenth Century *No. 96*



Chinese Rug of the Eighteenth Century *No. 98*



Chinese Rug of the Eighteenth Century No. 97

RUG OF THE EIGHTEENTH CENTURY.

[CHINA] No. 97

Sehna knot, 36-49 to the sq. in.: 6-7 vert.; 6-7 hor. [*4 ft. 6 in. by 2 ft. 3 in.*]

In the centre of the rug is a circular design in blue, including a Chinese character as a central motif. Surrounding it are four peony flowers and four small swastikas in blue, on the red ground. Short straight lines in blue running horizontally and vertically complete the pattern of the red field. At each end is a rock and wave pattern in three tones of yellow, and two tones of blue. Small circular spots representing spray complete the design.

Ballard Collection, No. 103.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

SMALL MAT OF THE EIGHTEENTH CENTURY.

[CHINA] No. 98

Sehna knot, 30-36 to the sq. in.: 5-6 vert.; 6 hor. [*31 in. by 29¾ in.*]

Surrounding the rug is a border made up of a fretwork in brown forming a swastika interlined with white, with the character for longevity in two tones of yellow introduced at the four corners. Flower forms in yellow and blue are integral parts of the fretwork pattern of the border. Flanking the border are two brown stripes decorated with large white spots placed at regular intervals. The border encloses a rectangle outlined in blue and white with four peony motifs in white, buff, blue, and brown, at the four corners. In the centre of the mat is a circular medallion decorated with the peony in blue, buff, brown, and white, on the yellow ground. At the outer edge is a marginal border of a wavy yellow line, with the undulations filled with brown. Ballard Collection, No. 106.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

THE MISCELLANEOUS GROUP

These rugs, because of their miscellaneous character, do not as a whole present any prevailing or consistent characteristics, but the group includes rugs which, with their predominating red tones and their somewhat sombre aspect, are distinctly characteristic of Central Asia. One rug from Spain with its Oriental motifs is in a class by itself, as are also the so-called Damascus rug, with its linear geometrical pattern which could also be easily damascened in metal, and the so-called Polonaise rug with its delicate color and pattern, which in other examples of this type are so often enhanced by metal threads.

Polonaise Rug of the Seventeenth Century *No. 99*

RUG OF THE SEVENTEENTH CENTURY.

[SO-CALLED POLONAISE] No. 99

208-221 to the sq. in.: 13 vert.; 16-17 hor. [*4 ft. 11 in. by 3 ft. 8 in.*]

The field of this rug is worn but the design is still visible, seen more clearly in the reproduction than in the rug itself. On the mauve-colored ground of the field palmettes in yellow, green, two tones of blue, and white are joined by arabesques in yellow, green, and two tones of blue. ¶ The border has a green ground on which is a lanceolate leaf and palmette motif joined by a vine embellished in the centre with a flower and leaf form. Interesting carefully designed corner motifs make the pattern of this border a continuous harmonious whole. At the centres of each side of the rug a modification of the unit of the design has been introduced. ¶ A narrow stripe surrounds the rug. It is made up of a reciprocal pattern of a two-pronged motif in blue and mauve. The same motif, in mauve and yellow, was used on an inner stripe which surrounds the field, but is not now easily seen. From the Brayton Ives Collection.

Ballard Collection, No. 3.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

RUG OF THE SIXTEENTH CENTURY.

[SO-CALLED DAMASCUS] No. 100

Sehna knot, 144-169 to sq. in.: 12-13 vert.; 12-13 hor. [*6 ft. 4 in. by 4 ft. 6 in.*]

The allover pattern of this rug with its predominating blue, red, and green gives a purple sheen and variety of pattern which is unique and interesting. In the centre is an octagonal medallion with a red ground, outlined in green, decorated with curious motifs in green, segregated in quadrants by a double blue line. Around the medallion is an octagonal border. It has a conventionalized pattern in blue, perhaps a leaf motif, and a vine regularly spaced in close order, on a red ground. On the eight sides of the octagon equilateral triangles form an eight-pointed star, interrelated with the central unit, and beyond, within the borders of a square, equilateral triangles, parallelograms, irregular polygons, and other planes are defined by blue lines decorated with various patterns in blue on a red or yellow-green ground. ¶ Two narrow border stripes, one decorated with circular flower motifs in yellow-green and blue, on a red ground, and the other with a running leaf motif in blue, on a red ground, surround the field. Six squares, three at each end of the rug, complete the pattern of the field. They are decorated with radial designs of various

So-called Damascus Rug of the Sixteenth Century *No. 100*

Spanish Rug of the Fifteenth Century *No. 101*

motifs in red, yellow-green, and blue. The main border is made up of a long cartouche-like area outlined in yellow-green, alternating with a small circular medallion. The cartouche is decorated with a latticed flower pattern in yellow-green and a central circular motif in red and blue. The medallion has a red ground and a geometric motif in yellow-green and a small central flower motif in blue or yellow-green. The ground of the border is blue and between the cartouche and the medallion is a small red line decoration. ¶ The inner border is a double stripe, one stripe decorated with a circular flower motif in yellow-green and blue, on a red ground, and the other a running leaf motif in blue, on a red ground. They are flanked with blue guard lines. ¶ The outer border is the same as the inner one. A red, blue, and green fringe has been added at the ends.

Ballard Collection, No. 12.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

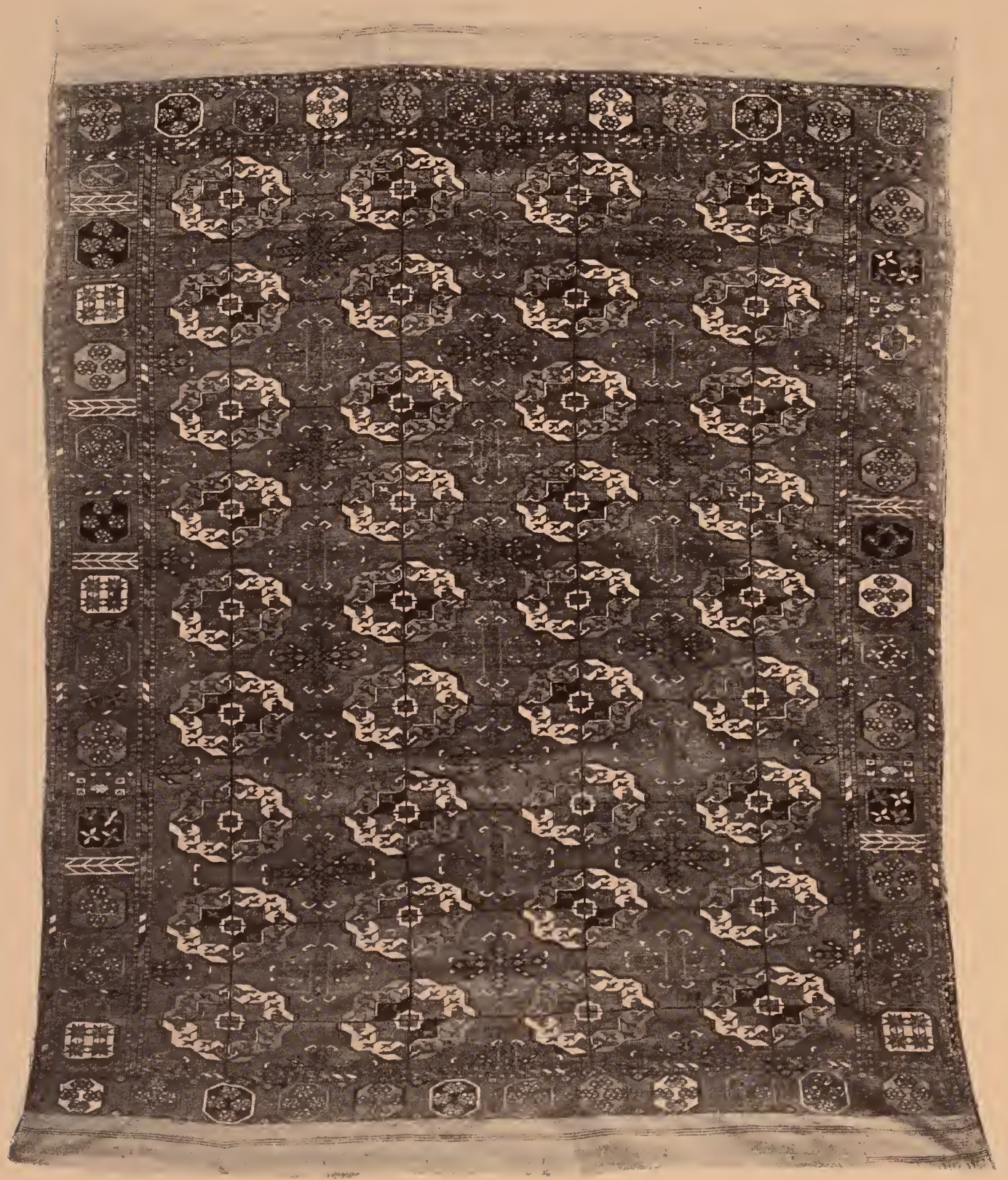
SPANISH RUG OF THE FIFTEENTH CENTURY. No. 101

Ghiordes knot, 120-132 to sq. in.: 10-11 vert.; 12 hor. [*9 ft. by 5 ft. 1 in.*]

Covering the entire field of the rug are octagons in squares. The squares are defined by borders crossing each other at right angles and decorated with rectangular units composed of a modified reverse curve and two angular fillers to complete the rectangle. These are repeated in regular order in red, outlined in brown, on a white ground. The design has the appearance of a zigzag pattern. ¶ The border is flanked by a white guard stripe of brown and white spots. The octagons have a decoration in the centre of a star-shaped form, in blue and red, or red and green, surrounded by a white or yellow area. Projecting from the eight sides of the octagon are trefoil forms in blue or green, decorated with red. The field of the octagon is red, and an inner border of blue or green is decorated with small squares in red and white in groups of three; an outer border of yellow, is decorated with blue panels, outlined in red, with varying motifs in white, and, intermediately, are hooked motifs in red. The triangles in the four corners of the square are decorated with a zigzag line in yellow, interrelated with red and green. Across the base of the triangles is a sawtooth red line which continues as a straight line, constituting the outline of the octagon. At the intersection of the border, down the centre of the rug, four of the triangle forms merge to form a lozenge, which adds to the variety of the pattern of the rug.

Ballard Collection, No. 83.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*



Bokhara Rug of the Eighteenth Century *No. 102*

BOKHARA RUG OF THE EIGHTEENTH CENTURY.

[CENTRAL ASIA] No. 102

Sehna knot, 143-165 to sq. in.: 13-15 vert.; 11 hor. [*8 ft. 2 in. by 7 ft. 1 in.*]

The red of this field is that of the best Bokharas. It is decorated with four parallel rows of medallions connected by heavy blue vertical and horizontal lines running through their centres, dividing each medallion into quarters. In the very centre of each medallion is a small star-shaped form in red and buff surrounded by a large star form alternating in red and green, or red and blue, and decorated with single small flower forms. The rest of the medallion is decorated with hook or flower motifs in red outlined in brown, on an orange-red or buff ground. Between the rows of medallions are pointed geometrical forms in green or blue embellished with red, orange-red, and buff. ¶ The border is made up of octagonal medallions decorated with four star-shaped flower forms, in red and blue, or red and green, on a red, a dark blue, a green, or a white ground. Between the medallions, the design includes varying combinations of geometric forms which are never twice alike except across the ends where a new motif, a lozenge design, is introduced and repeated in regular order. Two stripes flank this border. Both are decorated with a reciprocal hook motif in red, yellow, green, dark blue, or white. A long red web extends beyond the pile at each end.

Ballard Collection, No. 95.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BELUCHISTAN MAT OF THE NINETEENTH CENTURY.

[CENTRAL ASIA] No. 103

Sehna knot, 154-165 to sq. in.: 14-15 vert.; 11 hor. [*2 ft. 9 in. by 2 ft. 4 in.*]

The field of the mat has a very dark blue ground on which are rectangularized animal forms, in red and brown, with the central one in white, red, and brown. The main border has a white ground decorated with what appears to be a highly conventionalized tree form in red, brown, and dark blue. The guard stripes are decorated with a reciprocal trefoil pattern in red and brown outlined with dark blue. Lines of light red spots flank them. There is a web at both ends, and tassels at the corners and in the centre of the sides.

Ballard Collection, No. 96.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

Beluchistan Mat of the Nineteenth Century *No. 103*

Afghan Rug of the Eighteenth Century No. 104

AFGHAN RUG OF THE EIGHTEENTH CENTURY.

[CENTRAL ASIA] No. 104

Ghiordes knot, 36-49 to the sq. in.: 6-7 vert.; 6-7 hor. [*6 ft. by 3 ft. 11 in.*]

The field of this rug is a rich red, and in the centre is a lozenge-shaped medallion with angulated sides defined by a narrow red border flanked with brown. The centre of the lozenge is a hexagon in two tones of red, decorated with a floral form in red, green, and violet. Surrounding it are four compartments outlined in blue and violet enclosing tree motifs, in red and blue, or red, blue, green, and purple. A green border follows the general outline of the lozenge and supports a projected double hook motif in red and purple. Pendent from the pointed ends of the medallion are two smaller medallions in red and green, terminating in a double hook. Around the central medallion are stiff conventionalized forms, perhaps tree motifs, in blue, brown, and red, or green, brown, and red. In the four corners of the field are quarters of a medallion, outlined with purple and red, and decorated motifs in red, yellow, green, and purple, on a vari-toned blue ground. ¶ The border has the same ground as the field and is decorated with a six-pronged motif in red, light blue, green, violet, and brown. The guard stripes are composed of S-like motifs in red and violet, outlined in purple. The warp extends beyond the pile in a short fringe at each end.

Ballard Collection, No. 98.

Exhibited: *The Cleveland Museum of Art, 1919; Metropolitan Museum of Art, 1921; The Minneapolis Institute of Arts, 1922; Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

SAMARKAND RUG OF THE EIGHTEENTH CENTURY.

[CENTRAL ASIA] No. 105

Sehna knot, 42-56 to the sq. in.: 6-7 vert.; 7-8 hor. [*8 ft. 6 in. by 5 ft. 8 in.*]

The dark blue field is decorated with an allover spray pattern in red and light blue. The design of the field is divided into two parts, each emanating from a small vase and forming a pattern which suggests the "tree of life." Down the centre of the rug is a line of the blue field. ¶ The main border is decorated with a modified trefoil in red, outlined in white and brown, on a light blue ground. ¶ The inner border is decorated with a swastika pattern in red formed by a white fret. The border is flanked with blue, white, and red. ¶ The outer border is identical with the inner border, and a red marginal stripe surrounds the rug. ¶ There is a short web and fringe at each end. A new border has been added at one end, and originally the rug may have been twice its present size.

Samarkand Rug of the Eighteenth Century *No. 105*

Samarkand Rug of the Eighteenth Century *No. 106*

It is interesting to note here the two universal types of knots used in making Oriental rugs—the Sehna and the Ghiordes. The new border has been made of Ghiordes knots, whereas the original rug was made of Sehna knots, and the difference is notable. The Ghiordes knot has a flat, even appearance, with each knot well defined, whereas the Sehna knot is less clearly defined and gives a vibrating texture to the surface of the rug. At the four corners a motif has been introduced so that the even spacing of the design may be maintained throughout the border. This is a good example of a special corner motif designed for this purpose.

Ballard Collection, No. 104.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

SAMARKAND RUG OF THE EIGHTEENTH CENTURY.

[CENTRAL ASIA] No. 106

Sehna knot, 42-48 to the sq. in.: 6 vert.; 7-8 hor. [*11 ft. 1 in. by 6 ft. 5 in.*]

On the rich blue field of this rug are placed horizontal rows of small detached octagonal forms in two tones of red, with yellow and brown centres. ¶The border surrounding the field is decorated with oblique lines in various colors converging toward the centre and capped with a trefoil form simulating a "wave and rock" pattern of Chinese origin. The color scheme is three tones of red, yellow, two tones of blue, and brown. This border is flanked by a red line. ¶An adjacent border is also decorated with a motif of Chinese origin, which may be an elaborated conventionalized form of the Chinese baton, or possibly a modified form of the Chinese "wave and rock" pattern. This motif makes up a repeat pattern in two color schemes, one heavily outlined in blue, red, and brown, and the other lightly outlined in rose, red, and yellow. The same color scheme is repeated as that of the inner border. The guard lines are red, blue, and brown. Surrounding these borders is a narrow stripe with a highly conventionalized running vine pattern in brown with blue and yellow flowers and yellow leaves, on a light red ground approaching orange. ¶The outer border has a red ground on which is the Chinese fret in blue. It is flanked on one side with blue and brown lines and on the other by a narrow brown stripe with light red spots. ¶Around the outer edge of the rug is a wide red line. At each end is a white fringe of warp threads.

Ballard Collection, No. 105.

Exhibited: *Carnegie Institute, Pittsburgh, 1923; The John Herron Art Institute, Indianapolis, 1924.*

BIBLIOGRAPHY

A list, as complete as references in hand permit, without selection, has been compiled of books, periodicals, and pamphlets pertaining to Oriental rugs, arranged alphabetically by author, when known, and otherwise by publisher.

American Art Association. *Illustrated catalogue of rare and beautiful rugs and carpets from Persia, Asia Minor, the Caucasus, and China.* New York, 1919.

American Magazine of Art. *The Ballard collection of Oriental rugs.* [v. xiv, p. 650. Dec. 1923]

Anderson Galleries. *Catalogue of rare Persian antiquities.* New York, 1906.

Anderson Galleries. *150 rugs from Chinese Turkestan and from China proper.* New York, 1920.

Andrews, F. H. *One hundred carpet designs from various parts of India.* London, 1905.

Architectural Record. *Old Chinese rugs.* [Mar. 1909]

Arts and Decoration. *Fine Oriental rugs and their designs.* [v. xi, p. 295. Oct. 1919]

Arts and Decoration. *Old masters from Persian collections; some Oriental rugs displayed in Philadelphia.* [v. xviii, p. 80. Nov. 1922]

Art World. *Oriental rugs for household purposes.* [v. x, p. 166. Jan. 1919]

Atkins, M. W. *Eastern rug-maker.* [Art world. v. i, p. 450. Mar. 1917]

Ballard, J. F. *Antique Ghiordes rugs.* [International Studio, v. liii, p. 86. Oct. 1914]

Barsumian Brothers. *Oriental rug and carpet guide.*

Beamish, M. W. *A. B. C. of Oriental rug lore.* [Country Life. v. xxi, p. 29. Mar. 5, 1912]

Benjamin, S. G. W. *Oriental rugs.* [Cosmopolitan. Feb. 1893]

Benjamin, S. G. W. *Persia and the Persians.* Boston, 1887.

Beraty, Phillipe. *Chefs D'oeuvre of the industrial arts.* New York.

Berlin. *Königliche Museen. Kunstgewerbe Museen, Orientalische teppiche.* Berlin, 1891.

Birdwood, Sir George. *Antiquity of Oriental carpets.* [London Royal Society of Arts Journal. v. lvi, p. 1041; 1064. 1908]

Birdwood, Sir George. *Industrial arts of India.* London.

Birdwood, Sir George. *Termless antiquity of integral identity of the Oriental manufacture of sumptuary carpets.* Vienna, 1892.

Blacker, J. F. *Chats on Oriental China.*

Bode, Wilhelm von. *Altpersische knüpfteppiche.* Berlin, 1904.

Bode, Wilhelm von. *Antique rugs from the Near East.* New York, 1922.

Bode, Wilhelm von. *Decorative animal figures in old Oriental carpets.* Vienna, 1892.

Bode, Wilhelm von. *Ein altpersische teppich im besitz der königlichen museen zu Berlin.* [Königlich Preussiche kunstammlungen Jahrbuch. v. xiii, p. 26; 108. 1892]

Bode, Wilhelm von. *Knüpfteppiche.*

Bode, Wilhelm von. *Vorderasiatische knüpfteppiche aus alterer Zeit.* Leipzig, 1901.

Bogoloubov, A. A. *Tapis de l'Asie centrale.* St. Petersburg, 1908.

Boston Museum of Fine Arts. *Oriental rugs.* [Bulletin. v. xi, no. 61]

Bouvre, Pauline. *The story of the rug.* [New England Magazine. v. xxxiv, p. 68. Mar. 1906]

Breck, Joseph, *and* Morris, Frances. *The James F. Ballard collection of Oriental rugs.* New York, 1923.

Brussels, Musees Royaux des arts decoratifs. *Catalogue d'étoffes anciennes et modernes, descrites par Madame Isabelle Errera.* Brussels, 1907.

Buller, W. *Oriental carpets.* [Art Journal. v. xxxiv, p. 141]

Button, H. V. *Decorative use of Oriental rugs.* [House Beautiful. v. xlviii, p. 265. Oct. 1920]

Chicago Art Institute. *Descriptive catalogue of an exhibition of Oriental rugs from the collection of James F. Ballard, by J. Arthur MacLean and Dorothy Blair.* 1922.

Churchill, Sidney T. A. *Carpet industry in Persia.* Vienna, 1892.

Claflin, H. B., Co. *Rugs and carpets from the Orient.* New York, 1907.

Clark, H. *Bokhara, Turkoman, and Afghan rugs.* New York, 1923.

Clarke, C. P. *Oriental carpets.* Vienna, 1892.

Clarklin, Franklin. *Quest of the magic carpet.* [Everybody's. v. xviii, p. 222. Feb. 1908]

Cleveland Museum of Art. *Oriental rug exhibition.* [Sup. to the bulletin. Jan. 1920]

Clifford, Chandler Robbins. *Rugs of the Orient.* New York, 1911.

Clifford, C. R., & Lawton, L. B. *Rug primer.* New York, 1904.

Cole, Allen S. *Egyptian tapestry.* [Royal Society of Arts Journal. Sept. 6. 1889]

Cole, Allen S. *Textile ornamentation.* London, 1910.

Coxon, Herbert. *Oriental carpets.* London, 1884.

Conway, Sir Martin. *A Persian garden carpet.* [Burlington Magazine. v. xxiii, p. 95. May, 1913]

Craftsman. *Oriental rugs, the romance of their making.* [v. xxv, p. 616]

Crisp, Ada. *Illusions concerning Oriental rugs.* [Good Housekeeping. Jan. 1907]

Curtis, Jessie K. *Oriental rugs, their design and symbolism.* [Craftsman. v. vi, p. 271. June 1904]

Cutler, Martha. *Rugs, what to buy and how.* [Harper's Bazaar. Oct. 1906]

Cutler, Martha. *Vogue of the Chinese rug.* [House Beautiful. v. xxxv, p. 86. Feb. 1914]

Dale, H. *How to know Oriental rugs.* [Good Housekeeping. v. lxxvi, p. 41. Mar. 1923]

BIBLIOGRAPHY

Detroit Museum of Art. *Group of Oriental rugs.* [Bulletin No. 13, p. 61]

Detroit Institute of Art. *Loan exhibition of antique Oriental rugs.* Detroit, 1921.

Dilley, Arthur U. *Chinese rug values and prices.* [House Beautiful. v. xxvi, p. 101. Oct. 1909]

Dilley, Arthur U. *Essentials of Oriental rugs* [Country Life. v. xxxiii, p. 26. Nov. 1917]

Dilley, Arthur U. *How to select Oriental rugs.* [House Beautiful. v. xxvi, p. 77. Sept. 1909]

Dilley, Arthur U. *Identifying rugs by design.* [House Beautiful, v. xxv, p. 132. May 1909]

Dilley, Arthur U. *Oriental rugs.* Boston, 1909.

Dilley, Arthur U. *Oriental rugs as distinguished by their weave.* [House Beautiful, v. xxv, p. 110. Apr. 1909]

Dumonthier, E. *Recueil de dessins de tapis et de tapisseries d'ameublement du mobilier de la Couronne.* Paris, 1912.

Dunn, Eliza. *Rugs in their native land.*

Ellwanger, G. H. *Craft of the weaver.* [Book Buyer, Jan. 1901]

Ellwanger, G. H. *Oriental rugs.* [In his Story of my house] New York, 1891.

Ellwanger, William D. *The Oriental rug.* New York, 1906.

Fleming, Mrs. D. S. *Oriental rugs; a note on some historical and practical values.* [Arts and Decoration, v. ii, p. 110. Jan. 1912]

Foelkersom, Baron A. *Ancient carpets of central Asia.* [Starye Ghody, Oct.-Dec. 1914, pp. 57-113]

Frehse, Ernst. *Was muss man von orient-teppichen wissen?* Berlin, 1896.

Fritz, Georg. *Der altorientalische teppiche und seine reproduction.* Vienna, 1893.

Frohlich, W. *Orientalische teppiche.* Berlin, 1896.

Gardiner, F. D. *The Gardiner collection of antique Oriental rugs.* Philadelphia, 1911.

Glazier, R. *A manual of historic ornament.* New York.

Godey's Magazine. *The carpet and its history.* [v. liv, p. 231; 1837]

Good Works. *Persian carpets.* [v. xlv, p. 147. 1904]

Gould. C. Glen. *Monograph on Chinese rugs.* New York, 1921.

Griffitt, J. R. G. *Turkey: Carpets and their manufacture.* London, 1884.

Griggs, William. *Asian carpets of the 16th and 17th century.*

Grote-Hasenbalg, Werner. *Der orientteppich, seine geschichte und seine kultur.* Berlin, 1922.

Grote-Halsenbalg. *Masterpieces of Oriental rugs.*

Guiffrey, J. comp. *La collection Kelekian: étoffes et tapis, d'Orient et de Venise.*

Gurdji, V. *Oriental rug weaving.* New York, 1901.

HACKMACK, ADOLF. *Der Chinesische teppich.* Hamburg, 1921.

HARPER'S WEEKLY. *Chinese rug makers.* [v. LII, p. 27. Mar. 14, 1908]

HARPER'S WEEKLY. *Oriental rugs.* [v. LVI, p. 23. Dec. 14, 1912]

HARRIS, HENRY T. *Carpet weaving industry in southern India.* Madras, 1908.

HAWLEY, W. A. *Oriental rugs, antique and modern.* New York, 1913.

HAWLEY, W. A. *Oriental rugs as objects of art.* [International Studio, v. LXIII, p. 19, Sup. Nov. 1917]

HAWLEY, W. A. *Prayer rugs of the Orient.* [Country Life. v. XXIV, p. 45, Oct. 1913]

HAWLEY, W. A. *Three important groups of Oriental household rugs.* [International Studio, v. LII, p. 53, Sup. Apr. 9, 1914]

HAWLEY, W. A. *Value of historic association in the enjoyment of Oriental rugs.* [International Studio, v. L, p. 48, Sup. Sept. 1913]

HENDLEY, THOMAS HOLBEIN. *Asian carpets; 16th and 17th century designs from the Jaipur palaces.* London, 1905.

HERRINGHAM, C. J. *Oriental rugs.* [Burlington Magazine. v. XIV, pp. 28; 84; 147; 218; 292. v. XV, p. 98. Oct. 1908-Feb. 1909]

HOLT, ROSA BELLE. *Rugs, Oriental and Occidental, antique and modern.* 1908.

HOPF, CARL. *Die altpersichen teppiche. Ein studie über schönheitswerke.* 1913.

HOWE, SAMUEL. *Rugs; their character and functions.* [Country Life. Jan. 1906]

HUMPHRIES, SYDNEY. *Oriental carpets, runners and rugs and some Jacquard reproductions.* London, 1910.

HUNTER, GEORGE LELAND. *Animals in Oriental rugs.* [House Beautiful. v. XXII, p. 15. Sept. 1907]

HUNTER, GEORGE LELAND. *Decorative textiles.* Philadelphia, 1918.

HUNTER, GEORGE LELAND. *Oriental rugs.* [Good Furniture, v. VI, pp. 1; 75; 195. Jan.-Apr. 1916]

HUNTER, GEORGE LELAND. *Oriental rugs and how to select them.* [American Homes, v. VIII, p. 432. Dec. 1911]

HUNTER, GEORGE LELAND. *Rug Primer.* New York, 1907.

HUNTER, GEORGE LELAND. *Things worth knowing about Oriental rugs.* [Country Life. v. X, p. 70. May 1906]

HUNTER, GEORGE LELAND. *Tips for buyers of Oriental rugs.* [Country Life, v. XIX, p. 506, Sup. Apr. 1, 1911]

HUNTER, GEORGE LELAND. *The truth about doctored rugs.* [Country Life, v. X, p. 333]

HUNTER, GEORGE LELAND. *Use of Oriental rugs in the country home.* [Country Life, v. X, p. 84. May 1906]

HUNTER, GEORGE LELAND. *Why purchase Oriental rugs?* [Country Life. v. XIX, p. 111]

JAEKEL, OTTO. *Zur urgeschichte der orientalischen teppiche.* [Orientalisches archiv. II, p. 167. 1911-12]

JONES, QUILL. *Are there rugs in rugland?* [Good Furniture. v. XIII, p. 55]

JOURNAL OF INDIAN ART AND INDUSTRY. *Indian carpets and rugs.* [no. 92, Oct. 1905; no. 93, Jan. 1906]

KELEKIAN, A. H. A lost art.

KENDRICK, A. F. *The Girdlers carpet.* [Art Workers' Quarterly. v. III, no. 11. July 1904]

KENDRICK & TATTERSALL. *Hand-woven carpets, Oriental and European.* London, 1922.

KENT-SCHMAVIN GALLERIES. *Catalogue of the ancient art of Asia and Europe.* [May 1915]

KIRBY, THOMAS E. *Illustrated catalogue of the art and literary property collected by the late Henry G. Marquand.* New York, 1903.

KRYGOWSKI, T. *Polenteppiche.* [Orientalisches archiv. II, p. 70; 106]

KUDERNA, JOSEPH. *Turkmenenteppiche.* [Orientalisches archiv. II, p. 11. 1911-12]

KUNST UND KUNST HANDWERK. *Die austellung alter orientalischen teppiche ein.*

LANGTON, MARY BEACH. *How to know Oriental rugs.* New York, 1911.

LARKIN, THOMAS JOSEPH. *A collection of antique Chinese rugs.* London, 1906.

LATIMER, C. *Carpet making in the Punjab.*

LAWTON, L. B. *Advance lesson in Oriental rugs.* [House Beautiful. v. XXXI, p. 45. Jan. 1912]

LEBORGNE, FERDINAND. *Report on carpets at the Paris exhibition of 1900.* Paris, 1901.

LESSING, JULIUS. *Alt-Orientalische teppichmuster, nach bildern und originalen des XV-XVI jahrhunderts. Herausgegeben, mit unterstützung des Konig.* Berlin, 1877.

LESSING, JULIUS. *Modèles de tapis orientaux d'après des documents authentiques et les principaux tableaux, due XV^e et XVI^e Siecles.* Paris, 1879.

LESSING, JULIUS. *Ancient Oriental carpets.* London, 1879.

LEWIS, GEORGE GRIFFIN. *Mystery of the Oriental rug.* Philadelphia, 1914.

LEWIS, GEORGE GRIFFIN. *Practical book of Oriental rugs.* Philadelphia, 1920.

LONDON. VICTORIA AND ALBERT MUSEUM. *Guide to the collection of carpets.* 1915.

LONDON. VICTORIA AND ALBERT MUSEUM. *Guides. Loan exhibition of tapestries, carpets and silk fabrics.* 1912-13.

LONDON. VICTORIA AND ALBERT MUSEUM. *Notes on carpet knotting and weaving,* 1920.

LORD, J. P. *Why buy Oriental rugs?* [Suburban Life. v. XIII, p. 238]

LOTUS. *Shiraz prayer rug.* [v. V, p. 383]

MACLEAN, J. ARTHUR, *and* BLAIR, DOROTHY. *Ballard collection of Oriental rugs.* Indianapolis, 1924.

MARQUIS, W. G. *Oriental rugs.* [Brush and Pencil. v. VIII. Sept. 1908]

MARSHALL, J. C. *Oriental and Occidental rugs.* [Country Life. v. XXVII, p. 22. Mar. 1915]

MARTIN, F. R. *Classification of Oriental rugs.* [Burlington Magazine. v. VIII, pp. 35; 186; 332]

MARTIN, F. R. *History of Oriental carpets before 1800.* Vienna, 1908.

MARTIN, F. R. *A Shiraz carpet of the fifteenth century.* [Burlington Magazine. v. XVI, p. 129]

MAY, C. J. D. *Ghiordes prayer rugs.* [Burlington Magazine. v. XXXIX, p. 54]

MENTOR. *Chinese rugs.* [Mar. 1916. no. 102]

MEYER-RIEFSTAHL, R. *Oriental carpets in American collections.* [Art in America. v. IV, p. 147. Apr. 1916]

MICHAEL, W. H. *Rug making in India.* [Daily consular and trade reports, July 23, 1908]

MIGEON, GASTON. *Exposition des arts musulmans au Musée des arts decoratifs.* 1903.

MIGEON, GASTON. *La collection Kelekian: étoffes et tapis d'orient et de Venise.* 1908.

MOORE, F. *Chinese rugs.* [Country Life. v. XXX, p. 38. Nov. 1917]

MOORE, F. *Reviving an old Chinese art.* [Asia. v. XVII, p. 30. Mar. 1917]

MORTON, W. A. *Know your Oriental rugs.* [Arts and Decoration. v. XX, p. 40. Mar. 1924]

MUKERJI, N. G. *Carpet weaving in Bengal.* Calcutta, 1907.

MUMFORD, JOHN KIMBERLY. *Chinese rugs.* [Mentor. v. IV, no. 2]

MUMFORD, JOHN KIMBERLY. *Collection of Asiatic floor coverings.* New York, 1906.

MUMFORD, JOHN KIMBERLY. *Great mosque rug of Ardebil.* New York.

MUMFORD, JOHN KIMBERLY. *Oriental rug problem.* [Harper's Bazaar. Nov. 19, 1889]

MUMFORD, JOHN KIMBERLY. *Oriental rugs.* New York, 1915.

MUMFORD, JOHN KIMBERLY. *Passing of the antique rug.* [Century. v. LXXIX, p. 340]

MUMFORD, JOHN KIMBERLY. *Oriental rugs.* [Nation. v. LXXII, p. 323. Apr. 18. 1901]

MUMFORD, JOHN KIMBERLY. *Rugs and rug making.* [Mentor. v. II, no. 19]

MUMFORD, J. K., & MOORE. *Old Chinese rugs.* New York, 1916.

NAHIGIAN BROTHERS. *Oriental rugs in the home.* Chicago, 1913.

NATION. *Disappearing eastern rug.* [v. LXXXIII, p. 257. Sept. 27, 1906]

NEUGEBAUER, RUDOLF, & ORENDI, JULIUS. *Hanbuch der Orientalischen teppichkunde. Mit einer Einführung von Richard Graul.* Leipzig, 1909.

NEW YORK. METROPOLITAN MUSEUM OF ART. *Catalogue of a loan exhibition of early Oriental rugs.* Compiled by W. R. Valentiner. 1910.

NEW YORK. METROPOLITAN MUSEUM OF ART. *Loan exhibition of Oriental rugs from the collection of James F. Ballard of St. Louis, Mo.* Oct. 8-Dec. 31, 1921.

NEWTON, G. W. *More anent the Oriental rug.* [Brush and Pencil. v. XVI, p. 227]

NORTON, EDITH ELIZA AMES. *Rugs in their native land.* New York, 1910.

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART. *Special loan collection of carpets and other textiles from Asia Minor.* 1919.

PICKETT, B. *Selling points of Chinese rugs.* [Good Furniture. v. XXI, p. 17. July 1923]

PITTSBURGH. CARNEGIE INSTITUTE. *Exhibition of Oriental rugs lent by James F. Ballard.* Nov. 17-Jan. 31, 1923-24.

POPE, ARTHUR U. *Fine art of weaving; exhibition of rugs and textiles from Asia Minor at the Pennsylvania Museum.* [Nation. v. CIX, p. 51. July 12, 1919]

POPE, ARTHUR U. *Oriental rugs.* [International Studio. v. LXXVI, pp. 64; 249; 322; 403; 535; v. LXXVII, pp. 70; 162. Nov. 1922-May 1923]

POPE, ARTHUR U. *When is an Oriental rug a work of art?* [Arts and Decoration. v. XVII, p. 406. Oct. 1922]

PRESBREY, FRANK. *To the Orient in search of rugs.* London, 1896.

PUSHMAN, G. T. *Art panels from the hand looms of the Orient.* Chicago, 1911.

REIDPATH, R. J. *Something about Oriental rugs not generally known.*

REVELL AND COMPANY. *Rugs and carpets from the Orient.* Chicago.

RIEGL, ALOIS. *Altere orientalische teppiche aus dem besitze des Kaiserhauses.* [Vienna. Sammlungen des Kaiserhauses—Jahrbuch XIII, p. 267. 1892]

RIEGL, ALOIS. *Altorientalische teppiche.* Leipzig, 1891.

RILEY, P. M. *Lure of the Persian rug.* [House Beautiful. v. XXXII, p. 93. Aug. 1912]

RIPLEY, MARY CHURCHILL. *Antique Chinese rugs.* New York, 1906.

RIPLEY, MARY CHURCHILL. *Caliphate rugs.* [American Magazine of Art. v. IX, p. 68]

RIPLEY, MARY CHURCHILL. *Oriental rug book.* New York, 1904.

ROBIE, VIRGINIA. *Oriental rugs* [Art World. v. III, p. 14. Nov. 1917]

ROBINSON, VINCENT. *Eastern art carpets.* [Society of Arts Journal. Mar. 1906]

ROBINSON, VINCENT J. *Eastern carpets: twelve early examples with descriptive notices by V. J. Robinson and a preface by Sir George Birdwood. Printed in colours by William Griggs after water-colour drawings by E. Julia Robinson.* London, 1882.

ROPERS, HEINRICH. *Auskunftbuch über morgenlandische teppiche.* Hamburg, 1913.

RUSSELL, EDWARD. *A lesson in rugs.* [Good Housekeeping. Oct. 1908]

ST. LOUIS MUSEUM EXHIBITION OF ORIENTAL RUGS. [Bulletin. v. II, No. 4]

SAMUELIAN, H. K. *Oriental rugs; how and where made.* [House Beautiful. v. XVIII, p. 17. June 1905; v. XIX, p. 15. Dec. 1905]

SAN FRANCISCO MUSEUM OF ART. *Catalogue Mrs. Phoebe Hearst loan collection; ed. by J. N. Laurvik.* 1917.

SARRE, FRIEDRICH, & MARTIN, F. R. *Mittelalterliche knüpfteppiche kleinasiatischer und spanischer herkunft.* [Vienna. KK. Oesterr Museim fur kunst und Industrie, p. 503. 1907.

SARRE, FRIEDRICH, & MARTIN, F. R. *Die ausstellungvon meisterwerken muhammedanischer kunst in München 1910.* München, 1912.

SATURDAY REVIEW. *Persian carpets.* [v. LIII, p. 808]

SATURDAY REVIEW. *Eastern carpets.* [v. LIV, p. 289]

SCIENTIFIC AMERICAN. *Carpet industry of Persia.* [v. XCIV, p. 11. Jan. 6, 1906]

SCIENTIFIC AMERICAN SUPPLEMENT. *Artificial versus natural dyes.* [Jan. 27, 1906]

SCIENTIFIC AMERICAN SUPPLEMENT. *Rug industries of the Caucasus and the Transcaspian countries.* [v. LV, p. 22836. Apr. 25, 1903]

SIMAKOFF, N. *L'Art de l'Asie centrale: recueil de l'art decoratif de l'Asie centrale.* St. Petersbourg, 1883.

STEBBING, EDWARD. *The holy carpet of the mosque at Ardebil.* London, 1893.

STERLING, ADA. *Oriental rugs.* [Harper's Bazaar. v. XXXVII, p. 1085. Nov. 1903]

STOECKEL, J. M. *Modern Turkey carpets.* Vienna, 1892.

STOLL, CHRISTIAN. *Anciens tapis étoffes et broideries documents de l'art oriental.* 1907.

STRYGOWSKI, J. *Oriental carpets.* [Burlington Magazine. v. XIV, p. 25. Oct. 1908]

STURGESS, DINAH. *Carpets.* [Nation. v. II, p. 363]

STURGESS, DINAH. *Fine rugs.* [Overland Monthly. July 1900]

SYKES, ELLA C. *Through Persia in a side saddle.* Philadelphia.

TIFFANY STUDIOS. *The Tiffany collection of notable antique Oriental rugs.* 1906.

TOWLE, M. K. *Concerning Oriental rugs.* [New England Magazine. v. XXX, p. 338. May 1904]

U. S. COMMERCE. *Report on carpet manufacture in foreign countries.* [Special consular report, v. I, p. 307]

VAN DE PUT, ALBERT. *Some fifteenth century Spanish carpets.* [Burlington Magazine. v. XIX, p. 344; v. XX, p. 124]

VERBECK, LOUIS A. *How to tell an Oriental rug from a domestic.* [Country Life, v. XII, p. 710. Oct. 1907]

WARING & GALLOW, LTD. *The carpet book.* London, 1914.

WINTERS, LAWRENCE. *Rugs and carpets from the Orient.* New York, 1902.

WISHARD, J. J. *Twenty years in Persia.* New York.

WOLFE, A. T. *Khilim rugs and their qualities.* [House and Garden. v. XLIV, p. 70. Oct. 1923]

WOLFE, A. T. *Rugs of Ghiordes and Kulah.* [House and Garden. v. XLV, p. 76. Feb. 1924]

YERKES, CHARLES T. *The Yerkes collection of Oriental carpets.* London, 1910.

INDEX

[*References Are to Pages*]

Abacus, 37, 161
Afghan rug, 190
Animal form, ix, 37, 87, 103, 131, 187
Arabesque, 86, 90, 92, 97, 122, 124, 129, 133, 136, 138, 142, 144, 147, 148, 151, 167, 170, 175, 182
Arrowhead form, 37, 44, 50, 78, 100, 102, 105, 107, 109, 110, 112, 114, 117, 119, 162
Asia Minor
  Ghiordes rugs, 23–53
  Koula rugs, 55–83
  Bergama rugs, 83–97
  Ladik rugs, 97–120
  Oushak rugs, 120–147
  Miscellaneous rugs, 147–165

Bakshi rug, 8
Baku rug, 167
Ballard Collection Numbers

Ballard No.	Catalogue No.	Ballard No.	Catalogue No.
1	10	28	25
2	11	29	26
3	99	30	27
4	1	31	28
5	2	32	29
6	12	33	30
7	13	34	31
8	3	35	32
9	4	36	33
10	5	37	34
11	6	38	35
12	100	39	36
13	7	40	37
14	8	41	38
15	79	42	39
16	89	43	40
17	14	44	41
18	15	45	42
19	16	46	43
20	17	47	44
21	18	48	45
22	19	49	46
23	20	50	47
24	21	51	48
25	22	52	49
26	23	53	50
27	24	54	51

Ballard Collection Numbers—*Continued*

Ballard No.	Catalogue No.	Ballard No.	Catalogue No.
55	80	81	77
56	52	82	78
57	53	83	101
58	54	84	81
59	55	85	82
60	56	86	90
61	57	87	91
62	58	88	83
63	59	89	84
64	60	90	92
65	61	91	85
66	62	92	86
67	63	93	87
68	64	94	88
69	65	95	102
70	66	96	103
71	67	97	9
72	68	98	104
73	69	99	93
74	70	100	94
75	71	101	95
76	72	102	96
77	73	103	97
78	74	104	105
79	75	105	106
80	76	106	98

Banner form, 69, 98, 109, 131
Baton, Chinese, 193
Bectash Mohammedan rug, 127
Beluchistan mat, 187
Bergama rugs
  Characteristics of, 83
  Description of, 85, 97
Betrothal rug, 29
Bokhara rug, 187
Borders, x
Branched pattern, 87
Brayton Ives Collection, 182

Carnation, xi
Cartouche, xi, 3, 13, 85, 92, 94, 97, 152, 165, 167, 182
Caucasus, The
  Baku rug, 167
  Characteristics of rugs, 165

INDEX

[*References Are to Pages*]

Caucasus, The—*Continued*
Kazak rug, 87, 170
Kuba rug, 170
Miscellaneous, 167
Central Asia
Afghan rug, 190
Beluchistan mat, 187
Bokhara rug, 187
Characteristics of rugs, 180
Samakand rugs, 190, 193
Chain pattern, 13, 92, 97, 122, 124, 131, 155
Characteristics
Chinese, 180
Cufic, 133, 138, 147
China
Baton, 190
Characters, 180
Characteristics of rugs, 172
Description of rugs, 172, 180
Fret, 193
Knot, 124
Wave and rock pattern, 150, 193
Cloud band motif, 11, 18, 21, 33, 37, 46, 175
Cloud forms, 31, 37, 87, 97, 144, 161, 177
Collections
Jacoby, 148, 167
Holstein, 31, 58, 73, 85, 138
Ellwanger, 100
Grisby, 33
Brayton Ives, 182
Colors, range of, x
Cufic characters, 133, 138, 147
Curl pattern, 6, 25, 33, 46, 50, 58, 64, 68, 74, 81, 83
Carnation, xi

Damascus rug, 183
Davanzati Palace, 138
Diaper pattern, 62, 78, 162
Dragon motif, 90, 136, 151
Dragon rug, 151

Ellwanger Collection, 100
Ewer, xi, 29, 37, 66, 109, 114, 117, 131, 148

Feraghan saddle cover, 16
Field, ix
Forked pattern, 100, 109
Fret, Chinese, 177, 193, 180

Geometric motif, 11, 22, 74, 83, 89, 101, 102, 126, 129, 131, 133, 142, 144, 167, 170, 172, 185, 187
Ghiordes rugs
Characteristics of, 23
Description of, 23–53
Ghiordes knot, 193
Grisby Collection, 33
Guard lines, x
Guard stripes, x

Hearth rug, 90
Herat rugs, 11, 98, 110
Herati motif, x, 25, 43, 44, 50, 102, 114, 117, 119
Holbein rugs, 131, 133, 142, 147
Holstein Collection, 31, 58, 85, 138
Honeycomb pattern, 60, 70
Hook motif, 29, 64, 98, 102, 105, 107, 109, 110, 112, 114, 117, 119, 133, 136, 155, 157, 170, 185, 187
Horse trapping, 5
Hyacinth, 25, 37, 41, 43, 46, 52, 64, 66
Hydra, 33, 37, 46, 58, 175

Illustrations
Asia Minor rugs
Bergama, 84, 86, 88, 89, 91, 93, 95, 96
Ghiordes, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 45, 47, 49, 51, 54
Koula, 56, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 80, 82
Ladik, 99, 101, 103, 104, 106, 108, 111, 113, 115, 116, 118
Miscellaneous, 149, 150, 153, 154, 156, 158, 159, 160, 163, 164
Oushak, 121, 123, 125, 127, 128, 130, 132, 134, 135, 137, 139, 140, 141, 143, 145, 146
Caucasian rugs
Baku, 168
Kazak, 171
Kula, 161
Miscellaneous, 166
Central Asian rugs
Afghan, 189
Bokhara, 186
Beluchistan, 188
Samarkand, 191, 192
Chinese rugs, 173, 174, 176, 178, 179
Damascus rug, 183
Indo-Persian rugs, 19, 20
Persian rugs
Bakshi, 9
Feraghan, 17
Herat, 12

INDEX

[*References Are to Pages*]

Illustrations, Persian Rugs—*Continued*
Jushagan, 14
Khorossan, 4, 6
Miscellaneous, 4, 6
Saraband, 15
Polonaise, 181
Incense burner, 155
India
Indo-Persian rugs
Characteristics of, 18
Description of, 18–23
Insect form, 87
Iris, 35

Jacoby Collection, 148, 167
Jushagan rug, 13

Kazak rugs, 87, 170
Khorassan rug, 5
Kilim, 157
Kis Ghiordes rug, 29
Knot, Chinese, 124
Knots per square inch, xi, xii
Konia, 25
Koula rugs
Characteristics of, 55
Description of, 55–83
Kuba rug, 170

Ladik rugs
Characteristics of, 97
Description of, 98–120
Motifs in other rugs, 50, 162
Lamp, see Mosque Lamp
Lanceolate leaves, x, 3, 11, 13, 18, 25, 27, 33, 37, 43, 44, 46, 50, 52, 66, 87, 90, 92, 94, 98, 102, 109, 110, 112, 114, 119, 124, 131, 165, 182
Leaf motif, 35, 37, 39, 72, 92, 94, 98, 100, 102, 124, 131, 136, 142, 152, 182
Link pattern, 92
Lily, xi, 35, 41, 50, 53, 60, 64, 68, 87, 94, 98, 102, 105, 107, 109, 110, 112, 114, 117, 119, 157, 162
Lotus, xi, 11, 66, 177
Lozenge, xi, 3, 13, 31, 33, 41, 44, 46, 48, 50, 66, 72, 76, 85, 87, 90, 94, 98, 107, 117, 124, 126, 136, 144, 147, 151, 155, 162, 172, 175, 185, 187, 190

Makri rug, 85
Meander pattern, 27, 31, 129, 131, 175
Medallion, 8, 11, 21, 66, 85, 87, 92, 97, 122, 124, 126, 129, 133, 136, 138, 142, 144, 147, 151, 152, 162, 167, 170, 172, 175, 177, 180, 182, 187, 190
Mihrab, ix, 100
Mosque lamp, xi, 27, 29, 33, 37, 39, 41, 44, 46, 48, 50, 52, 58, 64, 70, 72, 85, 92, 105, 107, 114, 133, 148, 157
Motifs, x
Mudjur rug, 148

Occidental rugs, influenced by the Orient, ix
Ogee pattern, 122
Oushak rugs
Characteristics of, 120
Description of, 120–147
Holbein rugs, 131, 133, 142, 147

Palmette, 3, 5, 8, 11, 13, 18, 21, 22, 25, 27, 33, 34, 37, 41, 44, 46, 48, 50, 52, 55, 66, 85, 90, 92, 94, 97, 98, 122, 124, 129, 131, 133, 136, 142, 144, 152, 162, 165, 170, 182
Panel, ix
Peach, 175
Pear-shaped form, 8, 16, 70, 167
Peony, 175, 177, 180
Persia
Bakshi rug, 8
Characteristics of rugs, 3
Description of rugs, 3–16
Feraghan saddle cover, 16
Herat rug, 11
Jushagan rug, 13
Khorassan rug, 5
Saraband rug, 16
Shiraz rug, 8
Picot, 16, 29, 37, 43, 44, 72
Pilaster form, 39, 41, 43, 44, 48, 50
Pink, xi, 27, 37, 44, 50, 53, 58, 60, 62, 66, 70, 81, 87, 90
Plum, 177
Polonaise, 182
Pomegranate, x, 27, 31, 35, 37, 39, 41, 44, 46, 48, 50, 52, 53, 62, 66, 68, 70, 72, 98, 100, 102, 105, 107, 109, 110, 112, 114, 117, 119, 161, 177
Prayer niche, ix
Prayer rugs
Bergama, 87, 92–97
Ghiordes, 25–54
Koula, 55–62, 66–81
Ladik, 98–120

INDEX

[*References Are to Pages*]

Prayer Rugs—*Continued*
Miscellaneous Asia Minor, 157, 161
Oushak, 133
Shiraz, 8
Pyramidal form, 109

Quatrefoil, 11, 18, 165

Reverse curve motif, 11, 13, 23, 25, 33, 37, 43, 44, 46, 52, 55, 58, 62, 68, 70, 72, 74, 76, 81, 98, 102, 105, 129, 133, 151, 162, 185
Rhodian rugs, 62, 64
Rinceau, 50
Rose, 87
Rosette, x, 3, 5, 8, 11, 13, 18, 26, 27, 31, 37, 43, 44, 46, 50, 52, 66, 85, 92, 94, 98, 102, 105, 107, 109, 110, 112, 114, 117, 119, 122, 124, 126, 131, 144, 147, 151, 152, 155, 161, 162, 165, 167, 172

S chain pattern, 5
S motif, 44, 107, 109, 110, 112, 114, 117, 119, 190
Saddle covers, 16, 177
Samarkand rug, 190
Saraband rug, 16
Sawtooth pattern, 25, 39, 41, 44, 48, 52, 53, 58, 60, 66, 70, 81, 185
Scorpion motif, 11, 29, 94, 136, 144
Scroll, 3, 21, 22, 44, 48, 55, 58, 131, 172, 175, 177
Sehna knot, 193
Serrated leaf, 85, 172
Shiraz rug, 8
Silk rug, x, 3
Soumak weaving, 5
Spandrel, ix
Spanish rug, 185
Star form, 25, 29, 46, 94, 124, 131, 144, 147, 152, 170, 172, 182, 185, 187
Stem motif, 136, 155
Swastika, 177, 180, 190
Syrian rug, 152

T motif, 27, 151
Tamerlane, mark of, 148, 161
Tile form, xi, 92, 94, 124, 133, 142, 151, 152
Tomb, 83
Tooth pattern, 85, 151
Tree form, 5, 11, 27, 37, 81, 98, 100, 109, 148, 152, 187, 190
Tree of Life, 90
Trefoil, xi, 16, 58, 60, 92, 97, 122, 140, 167, 177, 185, 187, 190, 193
Triple arch, 58, 66, 76, 78, 161
Tripod, 170
Tulip, x
Twisted ribbon, 64, 87, 126, 133, 138, 147

Vadjra motif, 29
Vase form, xi, 29, 78, 87, 90, 97, 190
Vine design, 3, 5, 8, 16, 21, 22, 27, 31, 33, 35, 39, 43, 44, 46, 50, 52, 53, 55, 62, 66, 72, 74, 81, 83, 85, 87, 98, 100, 102, 109, 110, 122, 124, 126, 131, 140, 142, 152, 165, 182, 193

Wave and rock pattern, 180, 193

PRINTED *at* THE HOLLENBECK PRESS,
Indianapolis, Indiana, with the COVER
DESIGN *by* ERNEST B. FOSTER *and*
COLOR PLATE *engraved by* STAFFORD
ENGRAVING COMPANY, *Indianapolis*

LRBMy'26

THE LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS

LIBRARY OF CONGRESS
0 022 189 686 5